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JAINA MONUMENTS OF ORISSA

R.P. MOHAPATRA

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First Published 1984

Published by

D. K. Publications
29/9, Nangia Park,
Shakti Nagar, DELHI-110007.

Distributed by

D. K. Publishers' Distributors
1, Ansari Road, Darya Ganj,
NEW DELHI-110002.
Phone : 27-8368

State Museum Library * Lucknow *

5593

Text Printed at

Shabdankan Printers
DELHI-110053.

Plates Printed at

D.K. Fine Art Press
DELHI-110052.

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Foreword

The caves of Udayagiri in Orissa, associated with the great ruler Kharavela, have long been recognized not only as major landmarks in the development of early sculpture but also as the first examples of Jain architecture throughout India. Yet the subsequent history of Jainism in this area has been largely ignored. There was great need for a systematic survey of later Jain images and monuments, scattered in outlying regions from the jungles of Koraput to the hills of Mayurbhanj. This Dr. R.P. Mohapatra has accomplished with years of patient fieldwork and with the knowledge that only an informed man of the region can bring to bear in such a subject.

From the large number of examples catalogued here emerges a picture of the continuous development of Jain sculpture, beginning at least with the seventh century A.D. (the period of some bronzes and stone images such as those of Sainkul). We can see how these parallel the styles of Orissan art in general, while of course remaining distinct in iconography. And we can trace the continuity of Orissan Jainism into modern times, along with the way it may be overshadowed by more familiar Hinduism and Buddhism (witness the fascinating story of the Saraka community).

From the materials assembled here, we can also go on to ask new questions. Why the gap in stone carving between the early work at Udayagiri and the period of the Sailodbhavas ? Are there peculiarly Jain features in the architectural design of temples such as those at Subei ? How do the Jain iconography and cults of Orissa differ from those of neighbouring Bihar and distant Gujarat ? Dr. Mohapatra's work is an important step in our understanding of the complex fabric of religious art in Orissa.

Joanna G. Williams

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Preface

Dr. K.C. Panigrahi, former Superintendent of Archaeology, Archaeological Survey of India and Professor of History, Berhampur University, Orissa, encouraged me to undertake the study of the caves of Udayagiri and Khandagiri hills for a Ph. D. thesis. On the basis of his able guidance I completed the said work in 1975 and was awarded with a Ph. D. degree from the Utkal University during the year 1976. In the said work I concentrated my study on the caves of Udayagiri and Khandagiri hills with special reference to the history of the caves, their description, architectural pattern, art tradition, iconography of the Jaina Tīrthaṅkaras and *Śāsanadevīs* and the society as depicted in the sculptures of the place. This study substantially added to the limited works of earlier scholars on Khāravela and his achievements based on inscriptional evidences.

During the period of the said work and in course of my survey of archaeological remains in different parts of Orissa I came across a number of Jaina images and ruined Jaina monuments. The evidences so collected became so vast that it again tempted me to prepare a comprehensive work on the Jaina monuments of Orissa in the light of the work earlier done by Dr. K.C. Panigrahi on the "Archaeological remains of Bhubaneswar" and Dr. N.K. Sahu on "Buddhism in Orissa." These two works have shown the modern trend of research on the archaeological heritage of Orissa especially in the field of Buddhist faith and Brahmanical religion. Dr. Sahu investigated a number of hitherto unknown Buddhist sites scattered in the length and breadth of Orissa and Dr. Panigrahi concentrated his study on the large number of Brahmanical temples and cult images of Bhubaneswar, the metropolis of Orissan cultural heritage.

But Jaina religion and the large number of its monuments have not been systematically surveyed nor any scientific work done on them. L.N. Sahu had made an attempt in this line and the result was his book "Oḍiśāre Jainadharma" in Oriya. This work made the scholars of Orissa acquainted with the Jaina relics and emphasised the fact that Jainism in Orissa was not lagging behind. He based his study on a large number of published English articles on the Hāthī-Gumphā and other inscriptions of Udayagiri and Khandagiri and the descriptions of the caves earlier made by R.L. Mitra, Fergusson, R.D. Banerji and few others. However, in a small chapter and in the appendix he tried to indicate the availability of Jaina relics in the districts of Keonjhar, Koraput,

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Cuttack, Mayurbhanja, Balasore and Puri. Besides he also quoted several instances of the Jaina influences on the Oriya literature, Jagannātha cult and life and customs of the Oriya people especially the Sarāka settlers of Orissa.

On the other hand Fergusson, Kittoe, R.L. Mitra, Prinsep, B.L. Indraji, Fleet, Luders, K.P. Jayaswal, R.D. Banerji, T.N. Ramachandran, B.M. Barua, N.N. Ghosh, D.C. Sircar, D. Mitra, N.K. Dash, N.K. Sahu, K. C. Panigrahi, B. Misra, K. N. Mahapatra, H.K. Mahatab, Sashikanta, and several other scholars contributed to the better understanding of the Jaina religion and its cultural heritage in Orissa. Both N.K. Dash and B. Misra attempted to associate Jagannātha cult with that of Jaina religion. Several stray articles on the Jaina relics of Orissa were also published by P. Banerji, D. Mitra, K.S. Behera, M.P. Dash, A. Joshi, B. Misra, N.K. Dash, L.N. Sahu, and others in the recent past.

To make a comprehensive study of the Jaina monuments of Orissa I undertook this work with the guidance of Dr. K.S. Behera, Professor of History, Utkal University of Orissa. This I hope will provide enough material for study on the hitherto neglected aspect of Orissan history and culture.

The present work on the "Jaina Monuments of Orissa" is divided into six chapters. In the first chapter an attempt has been made to trace in brief the background and tradition of Jaina religion in all India perspective. The life history of Pārśvanātha and Mahāvīra with special reference to their preaching, spread of Jainism in India, Jaina councils and its division into *Śvetāmbara* and *Digambara* sects, various Jaina rituals and practices, and their antiquity have been incorporated.

In the second chapter the history of Jainism in Orissa with special reference to the advent of Pārśvanātha and Mahāvīra to Orissa on the basis of tradition has been vividly described. The association of a few other Tīrathaṅkaras as evident from Jaina sources and puranic accounts has also been referred to. The historical survey of Jainism as known from the sculptural finding, inscriptional evidences and literary accounts in different periods up to the end of the Gajapatis has also been incorporated in this chapter. The achievements of Khāravela as revealed from the famous Hāthī-Gumphā inscription of Udayagiri and his patronage to the Jaina mendicants including the excavation of caves, distribution of charities and recovery of the Kaliṅga Jīna are all elaborately dealt with. The survival of Jainism in the post Khāravela period side by side with Buddhism and Brahmanism in Orissa have also been discussed in this chapter. The available Epigraphical and Numismatic sources in this connection are critically examined. With the rise of Jagannātha cult, how Jainism intermingled with the prevailing religious traditions and customs of Orissa has also been attempted here. To trace the background of Jagannātha cult and associate the Kaliṅga Jīna as mentioned in the Hāthī-Gumphā inscription of Khāravela with that of Jagannātha cult has also been dealt with in this chapter. In addition, the assimilation of Jaina faith with the Nātha cult, Mahimā religion, and other traditions and customs of Orissa has been indicated here. A special reference to the ritual practices of the *Sarāka* setttlers of

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Orissa and the observance of *Uḍāparva* in association with the Chandraseṇā stone image (*chaumukha*) of Badasai in Mayurbhanja district of Orissa have also been referred to.

The third chapter relates to the actual survey of Jaina monuments in Orissa. I have concentrated my investigation in the coastal districts of Puri, Cuttack and Balasore and the hilly tracts of Mayurbhanja, Keonjhar and Koraput districts of Orissa. As will be revealed from this chapter there were possibly three major centres of Jaina activity in Orissa i.e. Udayagiri and Khandagiri of Puri district, Podasingidi of Keonjhar district and B. Singpur in Koraput district. Several other sites developed in later stages in their peripheries. We find distinct trend of Jaina character of art and iconography of these main centres with the monuments recovered from their adjoining places. It is certainly a fact that the earliest evidences of Jaina monuments, and Epigraphical evidences are found from the twin hills of Udayagiri and Khandagiri. Large number of rock-cut caves, dilapidated shrines, modern temples and loose sculptures are traced in these districts. The concentration of Jaina monuments in the districts referred to above does not mean that they are totally absent in other regions of Orissa. But it is a fact that they are not so numerous in those districts nor they can add substantially to our study. On many occasions ancient relics have been collected from the centres referred to above and worshipped in new shrines in these areas. The Marwari communities settled in various parts have attempted to build modern temples for worship of Jaina divinities made of marble and brass. Such shrines are for the present seen at Khadial road of Kalahandi district, Jeypore town of Koraput district and Cuttack town of Cuttack district. Jaina relics of ancient date are said to have been reported from Talcher and Athamallik areas of Dhenkanal district. But in any case their availability is very limited in comparison to the districts I have throroughly investigated. While reporting these monuments no chronological sequence was maintained. But special care was taken to describe the topography of the sites, their location, description of the objects and their present condition.

It is further revealed in this chapter that in many places Jaina divinities are worshipped as relics of the Brahmanical and Buddhist pantheon. The Bhagavatī image of Jeypore is nothing but the figure of a Chakreśvarī, the *Śāsanadevi* of Ṛṣabhanātha. Similarly the Ambikā figures of Podasingidi of Keonjhar and Balighat of Balasore districts are worshipped as Ramachaṅḍis and Chaṅḍi respectively. The Ādinātha figure of Hatadiha of Cuttack district is regarded as Bodhi Mahārājā. The two twelve handed Chakreśvarī and Rohiṇī figures in the verandah walls of Bārabhujī-Gumphā of Khandagiri hill are also worshipped as twelve handed Durgā images. The Ṛṣabhanātha image of the Gramesvar temple of Nibharana in Kakatpur area of Puri district is regarded as the figure of Kandarpa by the priests. The Chandraseṇā image of Badasai in Mayurbhanja district is nothing but a Jaina *chaitya* (*chaumukha*) containing nude Tīrthaṅkara figures on its four side niches. A Ṛṣabhanātha image is refashioned to that of a Mahādeva image and worshipped in a modern shrine built by the mother of late L.N. Sahu at Chaudwar of Cuttack district. Even the famous Mukteśvar temple of Bhubaneswar with strong Śaiva leanings contains within its niches figures of Tīrthaṅkaras both in seated and standing fashions.

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The fourth chapter deals with Jaina Architecture in Orissa. This chapter has been divided into two sections, one rock-cut caves and the other structural edifices. The architectural pattern of the only apsidal structure as revealed from the crest of Udayagiri hill and the series of rock-cut pools in both of these hills have also been incorporated. Various component parts of the rock-shelters like the cells, floors, verandah, roof, pillars, pilasters, door-ways, lintels, railings, steps, drainage system, brackets, arches, tympana, etc. have been vividly described. The second phase relates to the temples located at Suai, Kachela, Koisali, Khandagiri, Cuttack, Podasingidi, Chaudwar, Bhanpur and several other places. The *chaumukhas* revealing the characteristics of Jaina architecture in miniature forms have also been referred to.

The fifth chapter deals with Jaina art of Orissa. It too, is divided into three sub-sections. The first, relates to the artistic heritage of the rock-cut caves of Udayagiri and Khandagiri hill in which relief panels, decorative arches, bracket figures, guards, winged and enigmatic figures, pilaster decorations, animal and floral motifs, trees, linear designs, honey-suckles, birds, reptiles, costumes and decorative ornaments, dance and music, household articles, outdoor games and pastimes, etc. are exhaustively and critically analysed with reference to their counterparts available at places like Bodhagayā, Sāñchī, Amarāvatī and Bhārhut.

The second section of this chapter gives an artistic account of the large number of bronze figures available in Orissa. The discovery of as many as eleven bronzes from Achutarajpur of Puri district, nine from Khuntapal of Mayurbhanja district, one from Bhanapur of Cuttack district and several others preserved in the Orissa State Museum added enough material evidence to our study. The recent work on the "Bronzes from Achutarajpur Orissa", by D. Mitra is an eye opener to the scholars of Orissa into this hitherto neglected aspect of study. The casting technique of these bronzes as reported by D. Mitra has been extensively referred to. A comparative study of Jaina icons in bronze and stone have also been attempted in this section.

The third section of this chapter reveals the artistic feature of the large number of Jaina icons in stone found from different parts of Orissa. The general composition of Jaina images, including the lotus pedestals, *lāñchanas*, *chaurī* bearers, *toraṇas*, *kevaḷa* trees, umbrellas, heavenly music, *Gandharvas* and *Kinnaras*, body moulding, lions, postures, hair decoration, markings on the neck and chest, costumes of the attendant divinities, *asaṭagrahas*, *Nāga* figures, decorative haloes etc. are extensively dealt with.

The last chapter i.e. chapter sixth deals with Jaina iconography of Orissa. In the very outset an exhaustive account of Jaina iconography as revealed from various literary sources and earlier published works of eminent scholars has been given. The chronological sequence and development of Jaina iconometry in all India perspective has been attempted here. The Jaina Tīrthaṅkaras, *Śāsanadevis* and other divinities as available in Orissa are grouped together and discussed with special reference to their iconographic features. A serious thought has been given in providing material information on common features and special characteristics. Wherever possible their link with icons of

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other religious faith has also been shown here. This chapter will further reveal the popularity of a particular Tīrthaṅkara or *Śāsanadevi* in Orissa. The incorporation of Buddhist and Hindu features *Śākta* influence have also been specifically enumerated. Care has been taken to critically examine them with reference to such icons found elsewhere in the country.

At the end an exhaustive list of published materials of eminent scholars has been given. Besides this, I mostly relied on direct evidences i.e. by visiting most of the sites personally, preparing their accounts and arranging photography as far as possible. The present work has been profusely illustrated with numerous line drawings and photoprints of select sculptures. For secondary source materials I extensively utilised the books and periodicals preserved in the libraries of the Orissa State Museum and Orissa State Archives. I owe my gratitude to the authorities of these two institutions.

Since the work is limited to archaeological evidence of Jaina monuments I have not made elaborate discussion on the Jaina religion, ethics and practices. The assimilation of Jaina religion with other major prevailing religious traditions of Orissa and the influence it carried on the Oriya literature, custom and rituals would be a subject of further study.

Bhubaneswar

Ramesh Prasad Mohapatra

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List of Illustrations

Fig. 1 General view, Udayagiri hill.
Fig. 2 General view, Khandagiri hill.
Fig. 3 General view, Rāṇī-Gumphā, Udayagiri.
Fig. 4 General view, Gaṇeśa-Gumphā, Udayagiri.
Fig. 5 General view, Bāgha-Gumphā, Udayagiri.
Fig. 6 General view, Sarpa-Gumphā, Udayagiri.
Fig. 7 General view, Tātowā-Gumphā, No. 1 & Tātowā-Gumphā No. 2, Khandagiri.
Fig. 8 Second Frieze, Lower right wing, Rāṇī-Gumphā, Udayagiri.
Fig. 9 Third Frieze, Lower right wing, Rāṇī-Gumphā, Udayagiri.
Fig. 10 Vidyādhar, Upper storey, main wing, Rāṇī-Gumphā, Udayagiri.
Fig. 11 Details of first frieze, upper main wing, Rāṇī-Gumphā, Udayagiri.
Fig. 12 Second frieze, upper main wing, Rāṇī-Gumphā, Udayagiri.
Fig. 13 Third frieze, upper main wing, Rāṇī-Gumphā, Udayagiri.
Fig. 14 Tree worship, Jaya-Vijaya-Gumphā, Udayagiri.
Fig. 15 Worship of sacred symbol, Mañchapurī-Gumphā, Udayagiri.
Fig. 16 First Frieze, Gaṇeśa-Gumphā, Udayagiri.
Fig. 17 Third frieze-Gaṇeśa-Gumphā, Udayagiri.
Fig. 18 Worship of Elephant, Ananta-Gumphā, Khandagiri.
Fig. 19 Gajalakṣmī, Ananta-Gumphā, Khandagiri.
Fig. 20 Decorative arch and tympanum, Tātowā-Gumphā No. 2, Khandagiri.
Fig. 21 Decorative arch and tympanum, Tātowā-Gumphā No. 2, Khandagiri.
Fig. 22 Decorative door pilasters with crowning animals, Tātowā-Gumphā No. 2, Khandagiri.
Fig. 23 Decorative door pilasters with crowning animals and ghaṭa bases, Ananta-Gumphā, Khandagiri.
Fig. 24 Lady at the entrance of Jaya-Vijaya-Gumphā, Udayagiri.

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Fig. 25 Guard in Greek Costume, upper right wing, Rāṇī-Gumphā, Udayagiri.
Fig. 26 Guard in Indian Costume, upper right wing, Rāṇī-Gumphā, Udayagiri.
Fig. 27 Bracket figure, Mañchapurī-Gumphā, Udayagiri.
Fig. 28 Bracket figure, Gaṇeśa-Gumphā, Udayagiri.
Fig. 29 Bracket figure, Gaṇeśa Gumphā, Udayagiri.
Fig. 30 Bracket figure, Tātowā-Gumphā No. 2, Khandagiri.
Fig. 31 Hāthī-Gumphā inscription of Khāravela, Cave No. 14, Udayagiri.
Fig. 32 The apsidal structure, Udayagiri.
Fig. 33 Ākāśa-Gangā tank, Khandagiri.
Fig. 34 General view, Jaina temple Khandagiri.
Fig. 35 Ṛṣabhanātha, Ajitanātha, Sambhavanātha, Abhinandananātha, Vasupujya, Pārsvanātha and Neminātha with their respective Śāsana-devīs and Gaṇeśa, Navamunī-Gumphā, Khandagiri.
Fig. 36 Chakreśvarī, Bārabhujī-Gumphā, Khandagiri.
Fig. 37 Rohiṇī, Bārabhujī-Gumphā, Khandagiri.
Fig. 38 Sambhavanātha, and Abhinandenanātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 39 Sumatinātha and Padmaprabha, Mahāvīra-Gumphā, Khandagiri.
Fig. 40 Ṣupārśvanātha, Chandraprabha and Anantanātha (14th as 9th Tīrthaṅkara), Mahāvīra-Gumphā, Khandagiri.
Fig. 41 Śitalanātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 42 Vāsupūjya, Mahāvīra-Gumphā, Khandagiri.
Fig. 43 Vimalanātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 44 Suvidhinātha (9th as 14th Tirthaṅkara), Dharmanātha and Śāntinātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 45 Kunthunātha and Arānātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 46 Mallinātha and Nāminātha (21st as 20th Tirthaṅkara), Mahāvira-Gumphā, Khandagiri.
Fig. 47 Munisuvrata and Neminātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 48 Sreyānśanātha (11th as 23rd Tīrthaṅknra) and Mahāvīra, Mahāvīra-Gumphā, Khandagiri.
Fig. 49 First Chlorite image of Ṛṣabhanātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 50 Second Chlorite image of Ṛṣabhanātha, Mahāvīra-Gumphā, Khandagiri.

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Fig. 51 Third Chlorite image of Ṛṣabhanātha, Mahāvīra-Gumphā, Khandagiri.
Fig. 52 Ṛṣabhanātha images and Āmra, Cave No. 10, Khandagiri.
Fig. 53 Ṛṣabhanātha, Gramesvar temple, Nibharana, Dist. Puri.
Fig. 54 Ṛṣabhanātha, Baudei near Bagalpur, Dist. Puri.
Fig. 55 Ṛṣabhanātha, Kakatapur, Orissa State Museum, Bhubaneswar.
Fig. 56 Pārśvanātha, Kakatapur, Orissa State Museum, Bhubaneswar.
Fig. 57 Gaṇadharas and Purvadharas and Ṛṣabhanātha, Pañchagaon, Dist. Puri.
Fig. 58 Pārśvanātha, Sisupalagarah, Dist. Puri, Orissa State Museum.
Fig. 59 Pārśvanātha, Orissa State Museum.
Fig. 60 Śāntinātha, Orissa State Museum.
Fig. 61 Ambikā, Orissa State Museum.
Fig. 62 Chandraprabha, Achutarajapur, Dist. Puri, Orissa State Museum.
Fig. 63 Chandraprabha, Achutarajapur, Dist. Puri, Orissa State Museum.
Fig. 64 Vāsupūjya with *Yakṣa* & *Yakṣiṇī*, Achutarajapur, Dist. Puri, Orissa State Museum.
Fig. 65 Ambikā with Nemināṭha, Achutarajapur, Dist. Puri, Orissa State Museum.
Fig. 66 Ambikā with Nemināṭha, Achutarajapur, Dist. Puri, Orissa State Museum.
Fig. 67 Ambikā with Nemināṭha, Achutarajapur, Dist. Puri, Orissa State Museum.
Fig. 68 Jaina temple, Chaudhury Bazar, Cuttack.
Fig. 69 Ṛṣabhanātha and Mahāvīra in a common slab, Jaina temple, Chaudhury Bazar, Cuttack.
Fig. 70 Pārśvanātha, Jaina temple, Chaudhury Bazar, Cuttack.
Fig. 71 Padmaprabha, Jaina temple, Chaudhury Bazar, Cuttack.
Fig. 72 Pārśvanātha, Jaina temple, Chaudhury Bazar, Cuttack.
Fig. 73 Chaitya Yugal (Chaumukhas), Jaina temple, Chaudhury Bazar, Cuttack.
Fig. 74 Ṛṣabhanatha, Jagannatha temple, Dolamundai, Cuttack.
Fig. 75 Śāntinātha, Daśvasamedha ghaṭa, Jajpur, Dist. Cuttack.
Fig. 76 Chaumukha, Badacharpoi near Mangarajapur, Dist. Cuttack, Orissa State Museum.
Fig. 77 Ādinātha, Hatadiha, (Jajpur) Dist. Cuttack.
Fig. 78 Ṛṣabhanātha and Pārśvanātha, Pratapanagari Dist. Cuttack.
Fig. 79 Pārśvanātha, Bhanpur, Dist. Cuttack.
Fig. 80 Śāntinātha, Nasik Kotian, Jagatsinghpur, Dist. Cuttack.

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Fig. 81 Ṛṣabhanātha, Adasapur, Dist. Cuttack.
Fig. 82 Pārśvanatha, Podasingidi, Dist. Keonjhar.
Fig. 83 Ṛṣabhanātha, Podasingidi, Dist. Keonjhar.
Fig. 84 Pārśvanātha, Podasingidi, Dist. Keonjhar.
Fig. 85 Ambikā with Neminātha, Podasingidi, Dist. Keonjhar.
Fig. 86 Ambikā and Gomedha, Podasingidi, Dist. Keonjhar.
Fig. 87 Ṛṣabhanātha, Podasingidi, Dist. Keonjhar, Orissa State Museum.
Fig. 88 Pārśvanātha, Gadachandi, Vaidakhia, Dist. Keonjhar.
Fig. 89 Ambikā with Neminātha, Jambhira, Dist. Keonjhar.
Fig. 90 Pārśvanātha, Ana, Dist. Keonjhar.
Fig. 91 Ṛṣabnanātha, Thunigaon, Dist. Keonjhar.
Fig. 92 Pārśvanātha, Vaidakhia, Dist. Keonjhar, Orissa State Museum.
Fig. 93 Pārśvanātha, Sainkul, Dist. Keonjhar.
Fig. 94 Pārśvānatha, Sainkul, Dist. Keonjhar.
Fig. 95 Śāntinātha, Martasol, Dist. Balasore, Orissa State Museum.
Fig. 96 Śāntinātha (?), Manikchauk, Dist. Balasore, Orissa State Museum.
Fig. 97 Chaumukha, Manikchauk, Dist. Balasore, Orissa State Museum.
Fig. 98 Ṛṣabhanātha, Ayodhya, Dist. Balasore.
Fig. 99 Gomedha and Ambikā, Ayodhya, Dist. Balasore.
Fig. 100 Pārśvanātha, Ayodhya, Dist. Balasore.
Fig. 101 Pārśvanātha, Ayodhya, Dist. Balasore.
Fig. 102 Ajitanātha, Charampa, Dist. Balasore, Orissa State Museum
Fig. 103 Śāntinātha, Charampa, Dist. Balasore, Orissa State Museum.
Fig. 104 Ṛṣabhanātha, Dist. Mayurbhanja, National Museum, New Delhi.
Fig. 105 Pārśvanātha, Bada Jagannatha temple, Baripada, Dist. Mayurbhanja.
Fig. 106 Ṛṣabhanātha, Bada Jagannatha temple, Baripada, Dist. Mayurbhanja.
Fig. 107 Pārśvanātha, Bada Jagannatha temple, Baripada, Dist. Mayurbhanja.
Fig. 108 Pārśvanātha, Khuntapal, Dist. Mayurbhanja, Baripada Museum.
Fig. 109 Ṛṣabhanātha, Khuntapal, Dist. Mayurbhanja, Baripada Museum.
Fig. 110 Pārśvanātha, Khiching Museum, Dist. Mayurbhanja.
Fig. 111 Ṛṣabhanātha, Khiching Museum, Dist. Mayurbhanja.
Fig. 112 General view, Jaina temple, Suai, Dist. Koraput.
Fig. 113 Ṛṣabhanātha, Suai, Dist. Koraput.
Fig. 114 Mahāvīra, Suai, Dist. Koraput.
Fig. 115 Ṛṣabhanātha, Suai, Dist. Koraput.
Fig. 116 Ṛṣabhanātha, Suai, Dist. Koraput.
Fig. 117 Śāntinātha, Kachela, Dist. Koraput.

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Fig. 118 Ajitanātha and Mahāvīra, Kachela, Dist. Koraput.
Fig. 119 Ambikā, Kachela, Dist. Koraput.
Fig. 120 Gomedha and Ambikā, Kachela, Dist. Koraput.
Fig. 121 Chakreśvarī, Bhagavati temple, Jeypore, Dist. Koraput.
Fig. 122 Śāntinātha, Bhagavati temple, Jeypore, Dist. Koraput.
Fig. 123 Ṛṣabhanātha, Kali temple, Jeypore, Dist. Koraput.
Fig. 124 Ṛṣabhanātha, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 125 Ṛṣabhanātha, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 126 Ṛṣabhanātha, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 127 Mahāvīra, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 128 Pārśvanātha, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 129 Ambikā, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 130 Gomedha and Ambikā, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 131 Gomedha and Ambikā, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 132 Ambikā, B. Singpur, Dist. Koraput, Jeypore Museum.
Fig. 133 Ṛṣabhanātha, Charmula, Dist. Koraput, Jeypore Museum.
Fig. 134 Ṛṣabhanātha, Kotpat, Dist. Koraput, Jeypore Museum.
Fig. 135 Pārśvanātha, Jamunda, Dist. Koraput, Jeypore Museum.
Fig. 136 Mahāvīra, Janunda, Dist. Koraput, Jeypore Museum.
Fig. 137 Ṛṣabhanātha, Kamta, Dist. Koraput, Jeypore Museum.

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List of Abbreviations

AI	Ancient India.
ASI	Archaeological Survey of India.
ASIAR	Archaeological Survey of India Annual Report.
BDCRI	Bulletin of Deccan College Research Institute.
BMA	Bulletin of Museum and Archaeology, (U.P.), Lucknow.
Ch.	Chapter.
CHI	Cambridge History of India.
CII	Corpus Inscriptionum Indicarum.
Ed	Edited by.
EI	Epigraphia Indica.
Fig.	Figure
IA	Indian Antiquary.
IC	Indian Culture.
IHQ	India Historical Quarterly.
JA	Jaina Antiquary.
JAHRS	Journal of Andhra Historical Research Society.
JAS	Journal of Asiatic Society.
JAOS	Journal of the American Oriental Society.
JASB	Journal of the Asiatic Society of Bengal.
JBBORS	Journal of the Bombay Branch of the Royal Asiatic Society.
JBORS	Journal of the Bihar and Orissa Researh Society.
JGJRI	Journal of the Ganganatha Jha Research Institute.
JIA	Journal of Indian Art.
JISOA	Journal of the Indian Society of Oriental Art.
JJ	Jaina Journal.
JKHRS	Journal of the Kalinga Historical Research Society.
JNSI	Journal of the Numismatic Society of India.
JOI	Journal of the Oriental Institute,

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JPHRS	Journal of the Proceedings of Royal Asiatic Society.
JRAS	Journal of the Royal Asiatic Society.
JUPHS	Journal of U.P. Historical Society.
M	Metre.
MASI	Memoirs of the Archaeological Survey of India.
OBI	Old Brahmi Inscriptions.
OHRJ	Orissa Historical Research Journal.
OSM	Orissa State Museum.
P	Page.
PHAI	Political History of Ancient India.
PIHC	Proceedings of the Indian History Congress.
PL	Plate.
POC	Proceedings of the Oriental Conference.
Pt	Part.
Qtd. by	Quoted by.
SBE	Sacred Books of the East.
Vol.	Volume.

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Contents

Foreword *v*

Preface *vii*

List of Illustrations *xii*

List of Abbreviations *xvii*

1. Background and Tradition 1
2. History of Jainism of Orissa 14
3. Survey of Jaina Monuments of Orissa 48
4. Jaina Architecture of Orissa 139
5. Jaina Art of Orissa 161
6. Jaina Iconography of Orissa 196

Bibliography 239

Index 251

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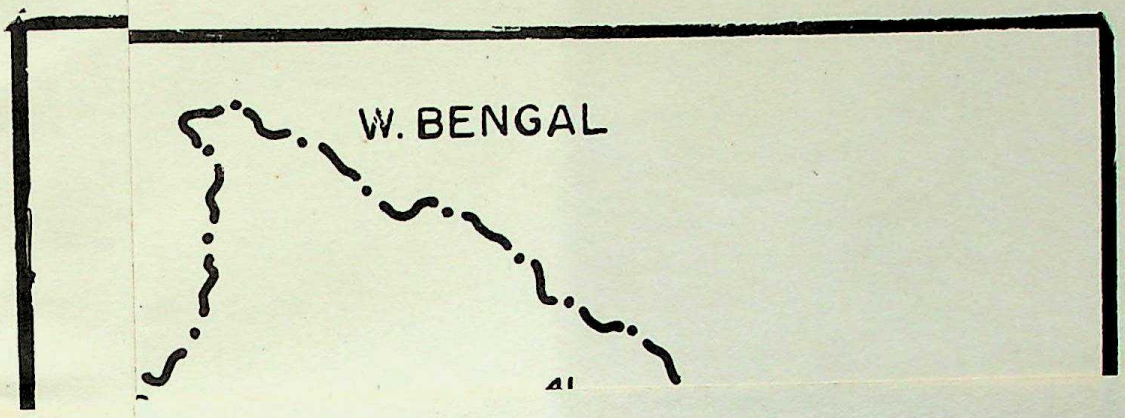

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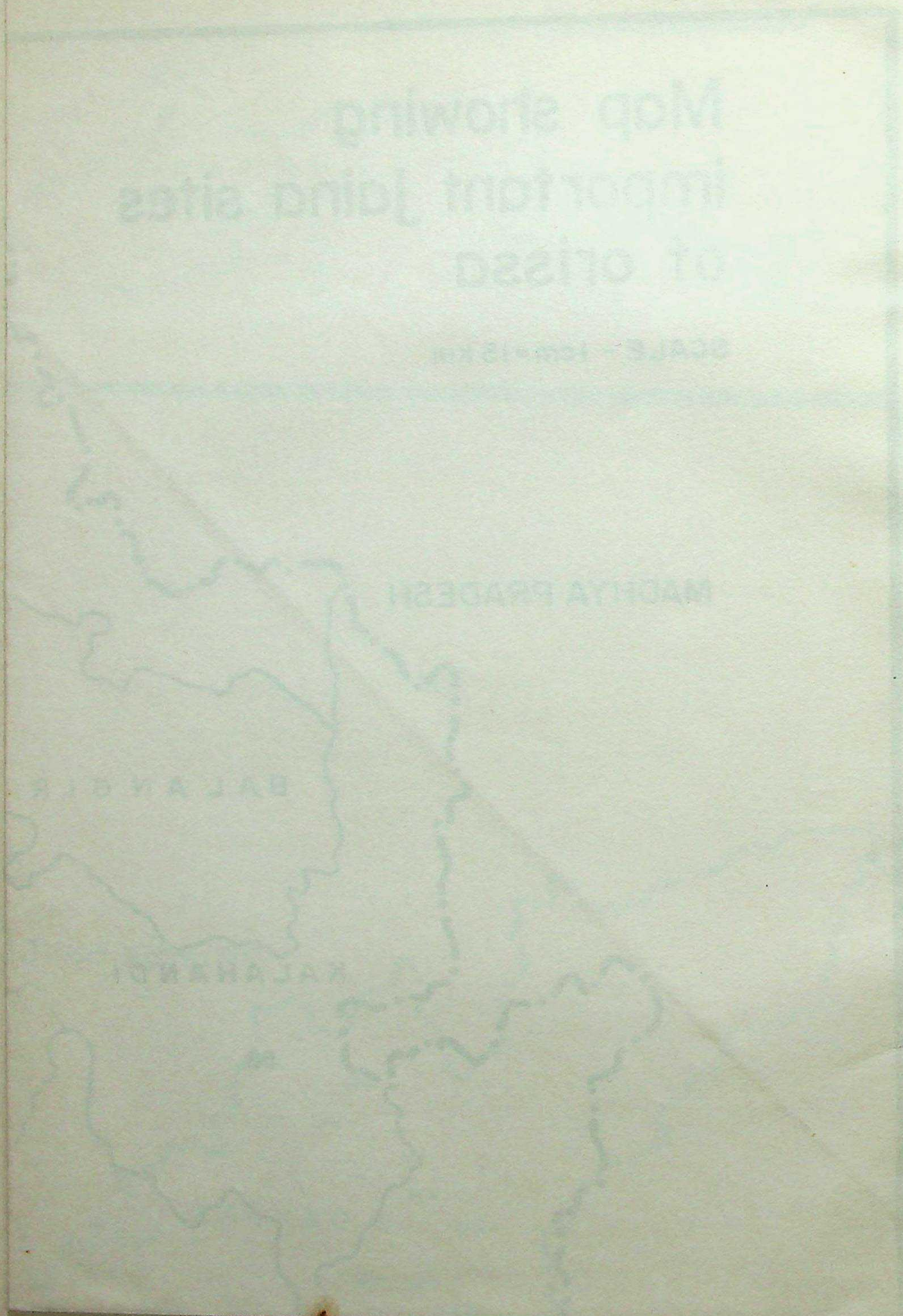

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1

Background and Tradition

The name Jainism indicates the predominently ethical character of the system. As the Buddhists are the followers of Buddha, the Enlightened, the Jainas are the followers of Jina, the Victor, a title applied to all the Tirthaṅkaras of the Jainas.

It is really difficult, nay impossible, to fix a particular date for the origin of Jainism. But it is now a recognised fact that Pārśva, the twenty-third Tirthaṅkara of the Jainas, is an historical person, and Mahāvīra like any other Jina, enjoyed no better position than that of a reformer in the galaxy of the Tirthaṅkaras of the Jainas.

To the Jainas, Jainism has been revealed again and again in every one of these endless succeeding periods of the world by innumerable Tirthaṅkaras. Of the first present age the first Tirthaṅkara was Ṛṣabhanātha and the last two were Pārśva and Mahāvīra. The lives of these Tirthaṅkaras are found fully worked out both in the Jaina canonical literature and in the individual *charita* (life sketches) written by various Jaina *Gurus*. Of these Ṛṣabhanātha is said to be 500 poles in stature and is believed to have lived for 84,00,000 *Purva* years, while both, Pārśva and Mahāvīra lived for 100 and 72 years respectively. If we just compare the lives of these Tirthaṅkaras we find that there is a distinct decrement from Ṛṣabhanātha. The one before Pārśva namely, Nemi attained the age of 1,000 years. This return to reason in the stature and years of the last two Tirthaṅkaras induced some scholars to draw a probable inference that the last two alone are to be considered as historical personages.

Vardhamāna Mahāvīra the last of the twenty-four Tirthaṅkaras, also called as Nātaputta (Naṭi-putta), was preceded by Pārśva, who is said to have died at the ripe age of one hundred years, and two hundred and fifty years before the *nirvāṇa* of Mahāvīra, which is placed in 527 B.C. In fact Mahāvīra's parents followed Pārśva. Further, the *Kalpa-Sutra* refers to Mahāvīra as one following the straight road which the Jainas had taught. The famous dialogue between Kesin, the disciple of Pārśva, with Gotama, the disciple of Mahāvīra, occurring in chapter XXIII of the *Uttarādhyāyan-Sutra*, one of the earliest texts of the Jaina canon, almost conclusively helps to bestow historicity on Pārśva. The essential unity of the four-fold religion (*Chaujjāma dhamma*)

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and the five-fold religion (*Pañcha sikhiyo*) of Mahāvīra is also emphasised. Thus we are on surer grounds in placing Pārśva, the twenty-third Tīrthaṅkara, having lived between 877-777 B.C. Pārśva is said to have been born at Varanasi and, like all the Tīrthaṅkaras, in a royal *Kṣatriya* family.

The *Kalpa-Sutra* and other historical works mention the fact that Pārśvanātha came to a hill in Patna before his release from bondage. The hill is named "Parasanātha Hill" and it seems to be a monumental evidence in regard to the historicity of Pārśva.

Of the remaining Tīrthaṅkaras, Sumatī, the fifth Tīrthaṅkara, is evidently identical with Bharata's son Sumatī, of whom it is said in the *Bhāgavata* that[1] he "will be irreligiously worshipped by some infidels as a divinity". Besides this, Arishṭanemī, the twenty-second Tīrthaṅkara, is connected with Kṛishna's myth through Rājulamati, daughter of Ugrasena, king of Girinagara. The prince, while proceeding to Girinagara, saw herds of cattle kept in enclosures to be slaughtered for the marriage feast. This revelation caused remorse in his heart and he renounced worldly life. It is said that he performed penance on the Girnar mountain, became a *Kevalin* and passed away on the mountain after many years. It appears that this Tīrthaṅkara was responsible for emphasising *Ahiṁsā*, the first cardinal principle of Jainism. Although he is traditionally connected with Kriṣna of the *Mahābhārata* tradition, being his cousin, it is difficult to stretch this legendary association in definite terms and to bestow historicity to this Tīrthaṅkara. Suffice to say that if the tradition has any basis the period when Nemi lived was anterior to Pārśva.[2]

Going back we find that the twenty-first Tīrthaṅkara was Nemi, the king of Mithila and belonged to the family of Janaka, the philosopher king of the Upanisadic times. Hiralal Jaina[3] tried to suggest that this legendary association, may have some vague historical basis. The ninth chapter of the *Uttarādhyāyana Sutra* describes the story of the renunciation of Nami.

We know, however, something of the teachings of Pārśva-nātha. He believed in the eternity of matter as did Mahāvīra after him. The followers of Pārśva preached that self control results in the cessation of *Karma* and penance leads to its annihilation. With this Mahāvīra agreed as well as with the four Vows enunciated by Pārśva, viz. that life should not be taken, no falsehood spoken, nothing should be received which is not freely given and non-attachment should be practised. The last may have reference to celibacy and not to the Vow of non-possession as made out by later tradition. Finally there was this outward difference between the two sects, that Pārśva allowed the use of a white garment by the monks, while Mahāvīra forbade even this. Hence the two Jaina sects are entitled Śvetāmbara (white-clad) and *Digambara* (sky-clad or naked).[4]

1. C.J. Shah, *Jainism in North India*, p. 8.
2. M.N. Daspande, *Jaina Art and Architecture*, A Ghosh (ed.) Vol. I. p. 17.
3. *Ibid*, p., 17.
4. A.M. Ghatage, *The age of Imperial unity*, R.C. Majumdar (ed.), pp. 416-17.

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It is thus highly probable that some kind of Jaina faith existed before Mahāvīra and his teachings were based on it. The conversation between Kesi and Gotama testified to their friendly relations and points out that, inspite of some minor differences, the two were essentially the same. By the very nature of the case, tradition has preserved only those points of Pārśva's teachings which differed from the religion of Mahāvīra while all other common points are ignored. The few differences that are known make Mahāvīra definitely a reformer of an existing faith and the addition of a vow the importance of nudity and a more systematic arrangement of its philosophical tenets may be credited to his reforming zeal.

In the Jaina literature, Mahāvīra, the last Tīrthaṅkara of the Jainas, is described as a supreme personality, who was acknowledged as "great Brahmana", "a great guardian", "a great guide", "a great preacher", "a great pilot" and "a great recluse". He figures as a supremely gifted *Kṣatriya* teacher and leader of thought who gathered unto him many men and women, and was honoured and worshipped by many hundreds and thousands of *Srāvakas* or lay disciples. He belonged to the *Kāśyapa Gotra* and shone forth as the moon of the clan of the Nāyas or Jñātras. He was the son of *Kṣatriya* Siddhārtha and *Kṣatriyaṇi* Trisalā of the Vasiṣṭha *gotra*. His mother was a sister of Chetaka of Videha.

His parents who belonged to the *jñātra Kṣatriyas* were the lay worshippers of Pārśva. They were pious, chaste in life and virtuous and cherished a very tender regard for all the six classes of living beings (*cha jiva nikāya*) following the teaching of Pārśva, they peacefully died by the practice of slow starvation of the senses.

Mahāvīra was born in the town of Kundanagara, a suburb of Vaisali and an important seat of the jñātrkas. He was therefore called Vaiśāḷika—a citizen of Vaisali. On the day of his birth the prisoners in Kundanagara were released. Festivals kept the whole town bound in mirth and joy for ten days after which many offerings were made to the Gods. But he was also known as a Videha—the son of Videhadatta. His parents fixed his name as Vardhamāna or "prosperous one" because with his birth, the wealth, fame, and merit of the family increased. His aversion to love and hatred earned for him the appellation of *Śramaṇa* or Recluse. The Gods gave him the name of Mahāvīra for his fortitude and hardihood in patiently bearing all sorts of privation and hardship for his strictly adhering to the rules of penance, and no less for his indifference to pleasure and pain. He was equally known as *jñātra putra* or "scion of the Jñātr clan". The *Jñātrakas* are described as a people who were afraid of sin, who abstained from wicked deeds, did not cause harm to any living being and did not partake of meat.

Like Buddha, Mahāvīra too was born of a *Kṣatriya* aristocratic family. In fact all along, it has been the Jaina belief that a Jina must always come from a *Kṣatriya* or some such noble family. Now it so happened that because of certain actions on his part in his former lives Mahāvīra had first to take the form of an embryo in the womb of a Brahman lady named Devananda, the wife of the Brāhman Ṛṣabhadatta and as usual with the lives of all such big prophets, there is a popular legend about Mahāvīra also that when the God Sakra (Indra) "The chief of kings and gods" came to know about

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this it was arranged by him to transfer the embryo from Devananda's womb to that of *Kṣatryaṇī* Trisalā, the wife of the *Kṣatriya* king Sidhārtha of the *Kaśyapa Gotra*, belonging to the clan of the *Jñātri-kṣatriyas*. Although at the instance of a miracle Mahāvīra ultimately belongs to *Kṣatriya* origin.

Curiously enough this legend has been worked out in sculptures also. Some specimens of Jaina sculptures from Mathura bear testimony to it with an exactness which is really surprising, which fact shows that this legend can be traced historically to the very beginning of the Christian era and therefore it can safely be said that it must have had some connection either with the life of Mahāvīra or that it must have been connected with one or the other social characteristic of those days.[5]

In his thirteenth year, Mahāvīra married Yosada, a *Kṣatriya* lady who belonged to the *Kauṇḍinya gotra* and had by her a daughter, named Anojjā or Priyadarśana. Anojjā was married to Yamāli, a *Kṣatriya* who after becoming one of Mahāvīra's followers and fellow workers ended by opposing him.

In his thirteenth year, he lost his parents. Afterwards with the permission of his elder brother and the authorities of the kingdom, he fulfilled his promise of going out to establish a universal religion of love and amity.

Having left the house, Mahāvīra went through the usual career of ascetic. He wandered more than twelve years resting only during the rainy season. For about the first thirteen months the venerable ascetic Mahāvīra wore clothes. "After that time he walked about naked casting aside every kind of garment. By uninterrupted meditation, unbroken chastity and the most scrupulous observation of the rules concerning eating and drinking he fully subdued his senses. He was out to neglect his body for twelve years and with equanimity he was prepared to bear, undergo and suffer all calamities arising from any sources. The robe that he was putting on during his wanderings was taken away from him in halves by some Brahman friend of his father named Soma.

For more than a couple of years he went without using cold water. He realised singleness, guarded his body, obtained intuition and became calm. He carefully avoided doing injury to the meanest form of life. He did not use what was expressly prepared for him. He used to eat only clean food. He did not use another man's robe nor did he eat out of another man's vessel. He observed moderation in eating and drinking. He neither rubbed his eyes nor stretched his body.

He meditated day and night undisturbed exerting himself strenuously. He never cared to sleep for the sake of pleasure. He waked up himself and slept only a little, free from cares and desires. Waking up again he lay down exerting himself, going outside for one in a night, he walked about for an hour.

5. C.J. Shah, *Jainism in North India*, p. 21.

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In his resting places, crawling or flying animals attacked him. Bad people, the guard of the village, or lance bearers attacked him. Well controlled, he bore all dreadful calamities and different kinds of feelings and he wandered about, speaking but little. Illtreated he engaged himself in his meditations free from resentment. He endured all hardships in calmness well-guarded, he bore the pains caused by grass, cold, heat, flies and gnats.[6]

He travelled in the pathless country of Rādhas where he used miserable beds and seats. The rude natives of the place attacked him and set dogs to bite him. But he never used the stick to keep off the dogs. He endured the abusive language of the rustics being perfectly enlightened. The inhabitants of the place caused him all sorts of torture and disturbed him in his religious postures.

He abstained from indulgence of the flesh though never attacked by diseases. Whether wounded or not he did not desire medical treatment. In the cold season he meditated in the shade. In summer he exposed himself to the heat. He lived on rough food.

He meditated persevering in some posture, without the smallest motion. He meditated in mental concentration on the things above, below, beside. He meditated free from sin and desire, not attached to sounds and colours, and never acted carelessly.

Thus, as hero at the head of a battle, he bore all hardships and remaining undisturbed proceeded on the road to deliverence. Understanding the truth and restraining the impulses for the purification of the soul, he finally liberated.[7]

Mahāvīra renounced the world at the age of thirty. Twelve years thus spent in self penance and meditation were not fruitless. During the thirteenth year in the second month of summer in the fourth fortnight, the light fortnight of the month of Vaiśākha, on its tenth day, out side the town of Jṛmbhikagrāma on the bank of river Rjupāli, not far from an old shrine, in the field of the householder Syāmaka under a *śāḷa* tree and the asterism *Uttarāphālguni* he reached the highest knowledge and intuition, called *Kevaḷa* which is infinite, supreme, unobstructed, unimpeded, complete and full. He was then lost in deep meditation in a squatting position with joined heels, exposing himself to the heat of sun after fasting two days and a half even without drinking water.[8]

There after he was recognised as omniscient, as a Kevalin comprehending all subjects and as an *Arhat* for whom there is no secret in this world to learn. By this time he was already forty-two and the remaining thirty years of his life he passed in teaching his religious system, organising his order of ascetics and wandering about preaching his doctrines, and making converts. He apparently visited all the great towns of

6. B.C. Law, *Mahāvīra : His Life and Teachings*, p. 23.
7. B.C. Law, *Ibid*, p. 24.
8. *Ibid*, p. 30.

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north and south Bihar dwelling principally in the kingdoms of Magadha and Aṅga. Most of the rainy seasons were spent round about his native town Vaiśāli, at Rājgṛha, the old capital of Magadha, at Champā, the capital of ancient Aṅga, at Mithilā, the Kingdom of Videha and Śrāvasti.[9]

On the basis of references contained in the *Kalpa Sūtra*, B.C. Law[10] gives an account of the places in which Mahāvīra spent the forty-two rainy seasons since he renounced the life of a householder. Taken in order, the places stand in the list as follows :

1.	Aṣṭhigrāma	First rainy season
2.	Champā and Pṛṣṭi Champā	Next three rainy seasons
3.	Vaisāli and Vaṇijagrāma	Next twelve rainy seasons
4.	Rājgṛha and Nālanda	Next fourteen rainy seasons
5.	Mithilā	Next six rainy seasons
6.	Bhadrikā	Next two rainy seasons
7.	Alabhika	Next one rainy season
8.	Panita bhumi	Next one rainy season
9.	Śrāvasti	Next one rainy season
10.	Pāpā	Last rainy season.

His wanderings seem to have covered a wide area, and on occasions he visited Rājgṛha the capital of Magadha and other towns, where the utmost honour was shown to him. Further more, looking to the schisms in the Jaina church in his own day, the number of Mahāvīra's followers, as believed by the Jainas does in no way discredit him. He had an excellent community of 14,000 *Śramaṇas*, 30,000 Nuns, 1,59,000 male layvotaries, 3,18,000 female layvotaries and something like 5,400 others who either knew the fourteen *Pūrvas* or were *Kevalins* and so on.[11]

Thus having become a *Kevalin* at the age of forty-two and having wandered for about thirty years as a reformer in the Jaina church, Lord Mahāvīra died at the age of seventy-two in the house of king Hastipal's scribe in Pāvapurī near Rājgṛha, a place still visited by thousands of Jaina pilgrims. According to the traditional Jaina chronology the event is believed to have taken place in the year 527 B.C. differing by sixteen years from the *nirvāṇa* of Buddha according to the chronology of the Ceylon or 543 B.C.[12]

The *Kalpa Sūtra* definitely records that Mahāvīra lived thirty years as a householder, more than full twelve years in a state inferior to perfection, something less than thirty years as a *Kevalin*, forty-two years as a recluse and seventy two years on the

9. C.J. Shah, *Jainism in North India*, p. 26.
10. B.C. Law, *Mahavira : His Life and teachings*, p. 32.
11. C.J. Shah, *Jainism in North India*, p. 27,
12. *Ibid*, p. 27,

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whole. That at the age of seventy-two in the town of Pāvā and in king Hastipāla's office of the writers, Mahāvīra died, freed from all pains.[13]

Mahāvīra seems to have had adversaries as well. A formidable adversary was Gosala Makhaliputta who founded the sect of *Ajivikas*. He flourished at Śrāvasti, though the precise field of his influence cannot be determined. It is well known that the *Ajivikas* survived down to Asokan and post-Asokan periods.

Mahāvīra had eleven chief disciples or *Gaṇadharas* who seem to have kept the organisation of the church under proper discipline. All of them were Brāhmaṇas and seem to have come from settlements in Bihar, only two hailed from cities, viz., Rājgṛha and Mithila. This again confirms that the spread of Jainism during Mahāvīra's time was restricted to parts of Uttar Pradesh, Bihar and West-Bengal.

The organisational tract of Mahāvīra and the devotion of the *Gaṇadharas* kept the Jaina church in good shape. However, two schisms, viz. *Bahurāya Jivapāssiya*, took place even during the life time of Mahāvīra, but they do not seem to have evoked much response. It is only the last schism, i.e. the *Digambara-Śvetāmbara*, that has left its impress on the pattern of development of Jainism, its regional spread, monastic practices and iconography.[14]

The world, as painted by Mahāvīra, represents that state of existence of the soul in which it has to undergo repeated births and deaths and all their concomitant experiences. It is *saṁsāra* or course of life and death which appears like a boundless flood of water with its dangerous current. Earth, water, fire, and air all contain lives. The sense and mental faculties become manifest in varying degrees in various forms of beings. Man finds himself in an awful situation where he has to work under the influence of affection, passion and attachment. The world presents a constant scene of quarrel and strife, death and carnage and of all mad pursuits of life, the ultimate end of which is utter disappointment. For the sake of food and drink, lodging and comfort, woman and wealth, a man is involved in various works that lead the soul from sin to sin. Attached to the agreeable sounds and colours, tastes and smells, touches and perceptions, in short to all seductive pleasures of the senses, the living beings suffer and find no escape from pain. The path to these pleasures is the path to birth, disease, decay and death. A reflection on these conditions of the world, as one daily sees them all around, leads a man away from them to seek safe island, to seek peace, to seek liberation, deliverence and perfection.

The reassuring message which underlies all his teachings is that soul is the highest reality of life, and *nirvāṇa* is not extinction but the eternal and blissful condition of soul is realisable in this very existence and solely by human efforts if they are well directed. The development of manifestation of supreme personality is the visible fruition or reli-

13. B.C. Law, *Mahavira : His Life and Teachings*, p. 52.
14. S.B. Deo, *History of Jaina Monarchism*, p. 80 ff.

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gious efforts leading to liberation. The life of the Master offered for imitation by his earnest disciples stands as one of the highest examples of such a personality. The heart of Jainism is emptied of all that go to constitute selfishness, haughtiness, cruelty, wickedness in consideration and such immoral propensities. These are removed so as to find the human heart filled with love, kindness, meekness, sincerity and such other best qualities of character.

Mahāvīra laid a great stress on the activity of souls. The individual soul has innumerable unity of space. The soul is unearthed and possessed of the quality of existence. The soul knows and sees all, desires happiness, is afraid of pain, does friendly or unfriendly actions, and enjoys the fruits of them. That which has consciousness, is soul. The soul in combination with the body is the door of all actions. One should abstain from killing beings, theft, falsehood, sensual pleasure and spirituous liquor. Those who do not renounce these go to hell.

A sage should wander about free from sins. Self should be subdued. A monk should avoid untruth, sinful speech and should not be deceitful. Nothing sinful, hurtful and meaningless should be told by him. He must conquer twenty-two troubles, e.g. hunger, thirst, cold, heat, nakedness, erratic life, women, dirt, ignorance, etc. The pious obtains purity and the pure stands firmly in the law. Delusion, pride, deceit and greed should be avoided. Monks or householders who are trained in self control and penance and who have obtained liberations by the absence of passion, go to the highest region. Those who are ignorant of the truth are subject to pain. One should not permit killing of living beings. He should not commit sins in thoughts, words and acts. The pleasures are like a venomous snakes. The pleasures are the thorn that rankles and they should be given up. He should keep the severe now of chastity. Mental and bodily penances should be practised. An ascetic by virtue of his simplicity enter the path of *nirvāṇa*.

Meditation means abstaining to meditate on painful and sinful things. One should with a collected mind engage in pure meditation on the laws.

There are three ways of committing sins by ones own activity, by commission, and by approval of the dead. By purity of heart one reaches *Nirvāṇa*. *Nirvāṇa* consists in peace. *Mokṣa* is the essential point in the teaching of Mahāvīra which is generally understood as emancipation. It really mans the attainment of the highest state of sanctification by the avoidance of pain and miseries of worldly life. The conception of *nirvāṇa* in Buddhism differ essentially from the *Mokṣa* view of the Jainas. With Buddhists, to be clearer its proposed meaning is extinction whereas with the Jainas it has a positive significance implying absolute purity and freedom from the snares of *Karma*.

Mahāvīra's great message to mankind is that birth is nothing, that caste is nothing and that *Karma* is everything and on the destruction of *Karma*, the future happiness depends.

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There are four ways to meditate on purity of mind : (1) love, (2) love towards the suffering world, (3) love towards the happy, and (4) love towards the criminal or cruel person.

Right knowledge, belief, and conduct, these three are the sources of happiness. There are twenty-one qualities, the majority of which must be possessed before a person is ready to undertake the higher religious life : (1) he must be earnest, (2) he must be of sound mind, (3) he must be pleasing by nature, (4) he must be popular, charitable, well behaved, and of good moral character, (5) he must not be cruel, (6) he must be cautious and honest, (7) he will live according to some principle, (8) he will be compassionate and sympathetic, (9) he must be just and impartial, (10) he must be grateful, polite, intelligent and of quick understanding, (11) he must be self controlled.

According to Mahāvīra, this universe is eternal and it is nothing but the sum total of substances which have been existing from eternity and shall remain for ever. In this universe nothing new is created nor is any thing annihilated. The substances of this eternal universe are described as *jīva* and *ajīva*, soul and no-soul. The characteristic of living substance is attention, consciousness and attentiveness.

Not only is man endowed with *jīva* but also all creatures, including plants, animals, birds, insects, and even atomic and invisible beings, like the smallest particles of the elements of the earth, the fire, the water and the wind are endowed with the soul (*jīva*). The great ideal of *Ahiṁsā* of the Jainas was actuated by feelings of love and friendship towards all beings. To a monk the rule of wounding nothing means that he must carry three articles with him, a staining cloth for his drinking water, a broom, and a veil before his mouth lest he might unconsciously swallow or crush any invisible animalcule. Even so, for fear of outraging the vow of *Ahiṁsā*, a layman also observes so many precautions in daily life but something which is rather striking is not to eat and if possible, not to drink after sun set, that he might swallow insects through mistake.

The Buddhist idea of *Ahiṁsā* is rather positive and humble as consisting in showing mercy to all living creatures of the world. The Jainas, on the other hand, have carried the idea of *Ahiṁsā* to probably an excessive limit, for instance in the utter abstention from hurting a living molecule and in the refusal to take as food even a dead creature's body.

Thus in brief the main tenets of Jainism as a practical religion consists of the following points: longing for liberation, disregard to worldly objects, desire of the law, obedience to the co-religionist and to the *Guru*, moral and intellectual purity of the soul, adoration of the 24 Jainas, paying reverence to the *Guru*, adoption of a particular posture of the body, self denial praises and hymns, punctuality, practice of penances, forgiveness, study and recital of sacred texts . . . concentration of thoughts, self-control, practice of austerities, purging oneself of impurities arising from *Karma*, mental independence, using unfrequented places, remaining away from the world, renouncing pleasure, food, passions, company, etc., conforming to the standard, doing service fulfilling all virtues, freedom from passion, forebearance, freedom from greed, simplicity, modesty, sincerity

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of heart, watchfulness of the mind, speech and body, discipline of mind, speech, and body, possession of knowledge, faith, and virtue, subduing the organs of sense, conquering anger, pride, deceit, greed, love, hatred and wrong belief, stability and freedom from *Karma*.[15]

The Jainas have certain original theories of knowledge, which form an important element of their philosophy and religion. According to them, philosophy consists in the voluntary and consistent striving, intellectual and moral manifest in the removal of Karmic impediments. (1) On the way to *Samyak jñāna* (i.e. Right knowledge of the doctrine), (2) *Samyak darśana* (i.e. Right faith in the true doctrine), (3) *Samyak Charitra* (i.e. strict observance of Jaina precepts). These are called *Triratna* or three jewels as means to attaining *Mokṣa*. Of these, knowledge is divided into five kinds.

(1) *Mati*—perceptual and inferential knowledge,

(2) *Śruta*—knowledge derived from the reading and hearing of the scriptural books,

(3) *Avadhi*—direct knowledge of things even at a distance of time and space,

(4) *Mānahparyāya*—direct knowldege of the thoughts of other people,

(5) *Kevaḷa*—perfect, limitless knowledge or omniscience.[16]

The Jaina rituals are not so elaborate, observed the same learned author[17] as those of the Hindus but certainly surpass those of Buddhism both in extent and variety. The customs peculiar to them and those which seem to be more emphasised among them than in Hinduism may only be touched here. The Jainas give all free access to their temples of gods and saints of whose images they worship with certain special rites and ceremonies.

They have what are known as *Jaḷa pujā* (washing of the images), *Chandan pujā* (worship with sandals), *Akṣata pujā* (offering of unboiled rice), and *Naivedya pujā* (worship with food). All this is followed by Āratī after the sunset. Another custom belonging to the Jainas is the *sāmayika* reading. They like the Hindus, believe in an practice *prāyascita* or expiation of sins but unlike them have the custom by confessing sins before the *Guru*. Great importance is attached to pilgrimages, especially undertaken on the full-moon days that fall in October-November (Kārtika Purṇimā) or in April-May. Four months in the year are more specially given to fastings, the reading of sacred books and spiritual meditations. They observe the most important fast on the last day of the Jaina year and of *pājjusana samvostarī* and ordinary fast on the full-moon days, which fall in spring and summer. Some of the Brahmanic festivals have been mysteriously adopted by them among which may be mentioned the *Divāḷi*, *Dhanaterasa*, *Śārada Pujā*, *Lakṣmi pujā*,

15. B.C. Law, *Mahavira : His Life and Teachings*, pp. 106-07.
16. B.C. Bhattacharya, *The Jaina Iconography*, p. 7.
17. *Ibid*, pp. 11-12.

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Jñāna Pañchami, *Sitaḷapujā*, the *Daśaharā* and the *Makarasaṅkrānti*. Besides the image worship of the Tīrthaṅkaras and some subordinate deities, the worship of the *Siddha chakra* which is kept in a Jaina temple has found a firm hold on the Jaina devotee.

Śvetāmbaras and *Digambaras* represent the two principal sects of the Jaina community. The *Digambaras* went about clothed in space, (the term *dik* stands here for space and *ambara*, for clothes) impressing upon the world that they belonged to no group or community but to the whole of humanity and proclaiming that they had got over the last determining marks by casting off their cloths. The *Śvetāmbaras* wore the white clad (the term *Śveta* means white) and the white garment signified their ideal of purity.

The schism began as early as the time of the first Council of Pataliputra at the end of the fourth century B.C. The visitation of a terrible famine in Magadha led some Jaina to migrate to the south under their leader Bhadrabāhu about 315 B.C. They are said to have planted Jainism for the first time in the Deccan. Those who remained in the famine-stricken land found a leader in Sthuḷabhadra, who being anxious to preserve the Jaina scriptures summoned a council at Pataliputra, which collected the Eleventh *Añga* and renewed the Twelfth *Añga*. At the end of the famine, Bhadrabāhu returned with his followers. They refused to accept the work of the council and sternly disapproved the custom to wear clothes, which the followers of Sthuḷabhadra had already adopted. The division became permanent only in 83 B.C.

We shall note down some points of distinction between the two sects.

(1) The symbols given by the two sects to the idols differ to some extent.

(2) The *Śwetāmbara* tradition depicts the idols as wearing a loin cloth, bedecked with jewels and with glass eyes inserted in the marble.

The *Digambara* tradition represents the Tīrthaṅkaras as nude and with downcast eyes.

(3) The *Śvetāmbaras* allow their *Gurus* to eat out of vessels, the *Digambaras* receive their food in their open hands.

(4) The *Śvetāmbaras* assert that there are twelve heavens and sixty-four Indras, the *Digambaras* maintain that there are sixteen heavens and one hundred olympian monarchs.

(5) The *Śvetāmbaras* picture Mahāvīra to have been extremely philosophical from his childhood days, though he wanted to renounce, the world in his early years in deference to his parents wishes he did not do so. The *Digambara* version is that by his thirteenth year Mahāvīra suddenly renounced world being disgusted with the ephemeral nature of things and that till then, he like any other prince, enjoyed all the luxuries of a palace life.

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(6) The *Śvetāmbaras* have recorded that Mahāvīra married at a fairly young age and that he led a full-fledged householders life till he was thirty, when he became an ascetic. The *Digambaras* deny the fact of marriage altogether.

(7) The *Śvetāmbaras* hold that though Mahāvīra was keen on renouncing the world earlier, he promised his mother that during his parents life time he would not become an ascetic. The promise was in response to the persuations of his mother. The *Digambaras* maintain that even during his parents life time and much against their wishes Mahāvīra took to renunciation.

(8) The *Śvetāmbaras* believed that a woman could become a Tīrthaṅkara and so they allowed women into the ascetic order. The *Digambaras* did not allow women to join the *saṁghas* and maintained, the women could attain the Tīrthaṅkara-status only after being born as men.

(9) The *Śvetāmbaras* were divided into the non-idol worshipping (*Sthanakavāsi*) and the idol-worshipping (*Deravāsi*) groups. There were four main sub-divisions among the *Digambaras*, the *Kasthasaṁgha*, *Muḷasaṁgha*, *Mathurasaṁgha* and Gopaya-*Saṁgha*. There were only minor differences. The fourth sub-division agreed with the *Śvetāmbaras* in most respects.

(10) The *Śvetāmbara* ascetic is allowed to have fourteen possessions including his loin cloth, shoulder-cloth, etc. He was allowed to move from place to place and it is not surprising that the laymen complain that sometimes there is too much of interference from the ascetics. The *Digambara* ascetic is allowed to have only two possessions, a peacock's feather and a brush and has to live entirely in the jungle.

As regards Jaina temple worship B.C. Bhattacharya[18] observes that the integral part of the Jaina worship is performed in their temples. In this way their temple may be said to be their repository of *Dharma*. In Brahmanic religion though temple is visited on occasions and pilgrimages, most injunctions of religion however, such as, the *Trisandhyā*, or the three prayers, the *Gurupujā*, *Śiva Pūjā*, *Śrādha*, *Tarpaṇa*, *Vratapūjā*, the *Devī pujās* and the *Yajñas* are followed in practice in individual homes. In this respect the Jaina religion marks a great contrast to Brahmanic religion. The Jainas in optional cases keep an image in their houses, do not undergo the special ritualistic formalism in their private worship. The temples are their churches, where besides the daily worship of the images by the religious officials, religious books are kept, the *āratis* or waving rites are attended largely by men, women and boys with sincere faith and devotion. There are occasions when the pages are specially decorated, the *Samavasāraṇa* is arranged, readings from the scriptures are given by *Brahmachārīs*, *Yatīs* and *Surīs*. In many other respects, the Jaina temple worship bears a close resemblance to Brahmanic customs. The images go through the same process of canonical installation, daily

18. B.C. Bhattacharya, *The Jaina Iconography*, pp. 20-22.

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worship, ceremonious worship, occasional processions, decorations and *āratī*. Almost in the same way as that of the *Brāhmaṇas* the deities are offered rice, water and *naivedya*. There are bells, drums, *chauries* and no foreigner unless he is told, will find any appreciable distinction between a strictly Brahmanic temple and a Jaina one. In temple worship, the *Digambaras* and the *Śvetāmbaras* differ in some important heiratic points. For instance the *Digambaras* bathe the images with abundance of water, but *Śvetāmbaras* use very little. The *Digambaras* may bathe and worship their images during the night but the *Śvetāmbaras* do not even light lamps in their temples, much less do they bathe or worship the images lest in so doing they might thereby kill, or indirectly cause the death of any living thing, for to do so during the night they regard as a great sin. The *Digambaras* wash their images with *pañchāmrita* but the others do not.

The Jainas worship *Pañchaparameṣṭhins* the five fold divinity, namely (1) *Arhats* i.e. the twenty-four Tīrthaṅkaras, (2) *Siḍha*, the liberated soul, (3) *Ācharya*, the preceptor (usually through his symbolic representation called *sthāpana*, (4) *Upādhyaya*, the teacher, and (5) *Sādhu*, a monk who has renounced worldly ties. Specific qualities are attributed to them. There are different mantras or syllables to remember and revere them. The first syllables of the names of these *parameṣṭhinis* constitute the sacred syllable OM, which has great religious significance. The real worship in the religious sense is confined to the first two especially the first under the twenty-four Tīrthaṅkaras whose biographies are elaborate in many respects. There are hymns of praise in their honour, which are not intended to ask for any thing from them, but the devotee who recites them wants their great qualities to develop himself. There are rituals, *pūjās* of various kinds, etc., to express devotion to the Tīrthaṅkaras. All these aim at purifying oneself by pious activities at eliminating one's *Karma*, so that the *Ātman* becomes *Paramātman*.

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2

History of Jainism in Orissa

Owing to paucity of materials of positive nature, the exact date of the beginning of Jainism in Orissa cannot be determined. However, from legendary and traditional accounts and indirect references it can be reasonably traced back to a period much earlier than that of the rise of Buddhism under Gautam Buddha.

Ṛṣabhadeva, known in the traditional accounts of the Jainas as the founder of Jainism and Ādinātha or the first Jaina Tīrthaṅkara, is believed to have been associated with the cultural history of ancient Orissa. In the Hāthī-Gumphā inscription of Udayagiri there is a reference to the fact that Kaliṅga Jīna was carried away from Kaliṅga by a Nanda king. Scholars[1] associate this Kaliṅga Jīna with that of Ṛṣabha in view of the fact that he is generally linked with the places of his worship. For example the image of Ṛṣabhanātha of Satruñjaya is called Satruñjaya Jīna and that of Ābu is called abuda Jīna and so on. Similarly the Ṛṣabhadeva of Kaliṅga might have been designated as Kaliṅga Jīna. Of course, here he was not named after a particular place but after the entire Kingdom. It is perhaps the solitary example to name a Tīrthaṅkara after a kingdom. The contentions of N.K. Sahu are that Ṛṣabha has been most frequently represented in the Khandagiri caves. Besides, the Jaina temple standing at the highest point of the hill has been dedicated to Ādinātha and Khāravela while reclaiming Pithunda employed ass drawn plough instead of bullock-drawn ones as bull was religiously associated with Ṛṣabhadeva. However, this fact prompts us to think that Ṛṣabhadeva, the first Jīna, was the well reputed and established deity of Kaliṅga long before the 6th century B.C. when Mahāvīra, the last Tīrthaṅkara of the Jaina tradition appeared in the religious firmament of India. It was possibly for the outstanding significance of the deity that Nandarāja later on took away this image as war trophy to pronounce his victory over Kaliṅga. But Ṛṣabhadeva was not known to have preached Jainism in Orissa.

The next reference to the country of Kaliṅga in the Jaina literature is in connection with Śreyānsanātha, the eleventh Tīrthaṅkara. According to the *Āvaśyaka Nirukti*[2]

1. N.K. Sahu, *History of Orissa*, Vol. I. p. 353 and C.J. Shah, *Jainism in North India*, pp. 172-73,
2. *Āvaśyaka Nirukti*, p. 325.

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he was born at Simhapura, which was the capital of Kaliṅga. Arānātha, the eighteenth Tīrthaṅkara, received his first alms in the city of Rājapur, which according to the *Mahābhārata*, was the metropolis of Kaliṅga.[3]

It was Pārśvanātha, to whom Jaina tradition given the twenty-third place in the hierarchy of Jaina Tīrthaṅkaras, is believed to have visited Orissa and preached Jainism in this region. It is evident from numerous sculptural representations in the caves of Khandagiri and Udayagiri near Bhubaneswar where images of Pārśvanātha and episodes from the life of Pārśvanātha are found to have been carved magnificently. Specially the narrative panels, as believed by some scholars on the facades of Rāṇi Gumphā of Udayagiri faithfully depict the life and activities of this honoured saint.[4] This fact goes a long way in proving that he was the most venerable and reputed of the Tīrthaṅkaras in ancient Orissa. If on the basis of the Jaina tradition, this great saint emerged two hundred and fifty years before Mahāvīra, then as early as the 8th century B.C. Orissa was a reputed seat of Jainism with Pārśvanātha playing a distinguished role in the religious life of the people.

The romantic story current in regard to Pārśvanātha, the twenty-third Tīrthaṅkara is as follows :

"Prasenjit, the king of Kusasthalapur, had a daughter named Prabhāvatī who was unrivalled in her feminine accomplishments. The king left no stone unturned to find out a suitable match for her, but in vain. One day, however, when the princess was moving in the royal garden, she heard some *kinnaris* singing a song in admiration of Pārśvanātha, a very virtuous and handsome son of king Aśvasena of Varanasi. The *Kinnaris* said that the would be wife of Pārśvanātha was present in that very garden and further that who could be more fortunate than that lady. The song created a longing for Pārśvanātha in the heart of the princess. When the matter was brought to the knowledge of Prasenjit, he agreed to give Prabhāvatī in marriage to Pārśvanātha. The news of Prabhāvatī marrying Pārśvanātha spread far and wide, and *Yavana*, the king of Kaliṅga came to know about the marriage. He became furious and declared that during his life time Pārśvanātha would not be able to marry Prabhāvatī. He proceeded to Kusasthalapur with a huge army. Prasenjit at this sent his envoy to king Aśvasena requesting for help, who in turn, sent Pārśvanātha to save Prasenjit. Having known the presence of Pārśva in the city, however, the king of Kaliṅga decided not to fight and finally withdrew to his kingdom."

M.M. Chakravarty[5] and A.C. Mittal[6] on the basis of the above story of *Pārśvanātha charita* written by Bhavadeva Suri during the 13th century A.D. connected the panels of the upper storey of Rāṇī-Gumphā to Pārśvanātha. As a result they suggest the elephant scene introduces Pārśva's future wife with her relatives and attendants, that in

3. P.C. Ray, *Translation, Mahābhārata, Śānti Parva*, p. 4, 8.
4. M.M. Chakravarty, *Bengal District Gazetteer, Puri*, L.S.S. O'Malley (Ed.), p. 256.
5. *Ibid*, p. 256.
6. A.C. Mittal, *An early History of Orissa*, pp. 383-84.

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the next scene she is abducted by the Kaliṅga king, that in the fourth scene she is rescued by Pārśvanātha in a forest while hunting, that the following scene depicts the wedding feast, the seventh, the consummation of marriage and the eighth scene a march with elephants. Similarly a frieze in the lower wing may represent Pārśvanātha as a Tīrthaṅkara, his wanderings and honours shown to him.

But there is no evidence to show that such traditions were prevailing in India in Pre-Christian centuries to inspire the poets and artists of the period. In the *Kalpa Sūtra*, attributed to the 5th century A.D., the account of Pārśva's marriage is not represented as the result of such romantic adventures. Moreover, the *Pārśvanātha charita* differs in various details from the story depicted by these relief sculptures. According to the former, the *Yavana* king invaded the town of Kuṣasthala and forcibly took away his beautiful princess Pravāvatī, who was rescued by Pārśvanātha whom she later on married. But the sculptures mentioned above narrate the story of abduction in a different manner making the question of identification of the two accounts inappropriate.

The Jaina *Kṣetra Samasa* represents Pārśvanātha as preaching at Tāmralipti and Kopakataka identified respectively with modern Tamluk in West Bengal and Kupāri in Orissa.[7] The influence of Pārśvanātha on the spiritual life of ancient Orissa was very considerable and there can be no reasonable doubt in the fact that Karaṇḍa (Karakaṇḍu) the earliest known Jaina king of Kaliṅga was one of his royal disciples. Karakaṇḍu flourished in Kaliṅga almost contemporaneous with Nimi, the penultimate ruler of the Janaka family of Videha. The Jaina *Karakaṇḍu charita*[8] reveals that Karakaṇḍu was the son of Dadhivāhana of Champā instead of king Dadhivāhana of Aṅga whose daughter Chandana or Chandanvatī was the first lady converted to Jainism by Mahāvīra. N.K. Sahu identified Dadhivāhana, the father of Karkaṇḍu with his name sake described in the *Dadhivāhana jātaka*, where he has been represented as occupying the throne of Benaras. It may be indicated that Aṅga was a vassal state of Kāsi since the time of Manoja, the powerful Kāsi monarch and hence Dadhivāhana who came after Manoj has been confounded by later Jaina works as the king of Aṅga. It may, however, be said in support of Jaina tradition that the episode regarding the birth of Karakaṇḍu and his installation on the throne of Kaliṅga took place at the time when his father Dadhivāhana was probably a Governor of Aṅga with the head quarters at Champā. The Jaina tradition[9] reveals that "the queen of Dadhivāhana who was heavy with child was once enjoying elephant drive in the forest when she lost her way and ultimately arrived at Kaliṅga. There she gave birth to a son who grew up in obscurity and was named Karakaṇḍu, while the king of Kaliṅga died without an heir, the boy Karakaṇḍu was miraculously chosen as king and with his accession to the throne the prevailing anarchy in Kaliṅga came to an end."

The *Kumbhakāra Jātaka* and *Uttarādhyāyan Sūtta* reveal that Karakaṇḍu flourished in Kaliṅga as contemporary of Dummukha (Durmukha) king of Pāñchala, Naggaje (Nagnajit), king of Gandhara, as well as Nimi, king of Videha.

7. N.K. Sahu, *History of Orissa*, Vol. I, p. 182.
8. *Ibid*, p. 179.
9. *Ibid*, p. 180.

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The *Uttarādhāyayana Sutta* further testifies to the fact that all the four kings referred to above were regarded as "bulls among kings" and adopted the faith of the Jainas after abdicating their thrones. They took the life of *Śramaṇas*. This account reveals that Jainism was in a flourishing condition in India when these four kings were ruling. The popularity of Jainism in its *Chaturyāma* form i.e. *Ahiṁsā* (non-killing), *Sunrta* (truthful speech), *Asteya* (non-stealing) and *Aparigraha* (renouncing of all illusory objects) was widely prevailing in northern and eastern India since the time of Pārśvanātha. Mahāvīra added *Brahmacharya* (chastity) as a separate vow to the existing four.

Karakaṇḍu patronised Jainism not only in Kaliṅga, his own kingdom, but also expanded his benevolent activities in the territories of his royal ruling friends.[10] He dedicated shrines to the Jainas at Terapura in Maharashtra; which was then probably under the rule of king Bhima referred to in *Aitareya Brāhmaṇ*. The Karakaṇḍu monastery was very likely named after him and the stone elephant which stood in the monastery was fore-runner of the Aśokan elephant at Toshali (Dhauli). Owing to his munificence, religious contemplation and wisdom, Karakaṇḍu is hailed by the Jaina tradition as a "*Rājaśri*"—an ascetic king. His abdication of the throne for leading the life of a *Śramaṇa* has been preserved in Jaina and Buddhist sacred texts emphasising on his deep realisation of the transitory nature of the worldly property and giving exposition to his reflection upon worldly prosperity as the cause of sorrow.

Kaliṅga is again referred to in the time of Mahāvīra, the twenty-fourth Tīrthaṅkara. The *Āvaśyaka Nirukti*[11] mentions two visits of Mahāvīra to Toshali in the eleventh year of his monkship. On both the occasions he had to meet terrible hardships at Toshali. On one occasion he was taken to be a robber and hit hard. On another occasion he was about to be hanged and was, however, rescued through the timely interference of Toshali *Kshatriyas*. *Vyavahāra Bhāṣya*[12] also confirms the visit of Mahāvīra to Toshali. The *Āvaśyaka Sutra*[13] confirms Mahāvīra's visit to Kaliṅga and adds that the king of Kaliṅga was a friend (or relation) of his father. The Jaina *Harivaṁsa Purāṇa*[14] also speaks of Mahāvīra's visit to Kaliṅga in connection with the propagation of his faith.

On the evidences maintained in Jaina literature[15] we learn that Mahāvīra visited Vaisāli, Vamja-grāma, Mithilā, Bhadrikā, Alabhika, etc. At last he expired in one dark fortnight of the pious month of Kārtika, at Pāvā in the kingdom of Rājā Hastipāla. During his itinerary, he used to spend Chaturmāśya (rainy season retreat) in different places such as Champā, Pustigrāma, Hastigrāma, Vaisāli, Vanijagrāma, Rājgṛha, Nālanda, Mithilā, Alabhika, Panitabhumi, Śrāvasti and Pāvā as is described in the *Kalpasūtra*.

10. *Ibid*, p. 183.
11. *Āvaśyaka Nirukti*, p. 502-20.
12. *Vyavahār Bhāṣya* VI, 115.
13. *Āvaśyaka Sūtra* p. 219-20.
14. R.D. Banerji, *History of Orissa*, Vol. I, p. 61.
15. *Jaina Sūtras*, Pt. 1. p. 264.

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According to some scholars Panita bhumi is a synonym of Paṇiya bhumi as per *Ardha Māgadhi* language. Most probably it is the same as Phaṇiya-bhumi or Nāgaloka, the present Nagapura. In some old records it is called Bhogapura, identified with the modern Bastar region of Madhya Pradesh and Kalahandi of Orissa.

According to the *Bhagavati Sūtra* Bhagavāna Mahāvīra started his earliest preachings of Dharma at Nālanda, Rājgṛha, Paṇiya bhumi, Kurmagrāma and Sidhārtha grāma, when eleven of his disciples called *Gaṇadharas* (teachers) have controlled the seven religious centres of the Nigrañthas.

Unfortunately, the identification of Paṇiya bhumi, Kurma grāma and Sidhārthagrāma is still not satisfactorily arrived at. The *Bhagavati Sūtra* informs that Mahāvīra stayed at Paṇiyabhumi (or Phaṇiya bhumi) for long six years with Āchārya Gosala. From there they proceeded towards Kurma grāma and Sidhārtha grāma and met a *yogi* named Vesāyana, who was practising *yoga* by looking at the hot rays of the sun and raising both of his arms upward. The practice of similar form of *yoga* in Orissa is revealed from a verse of the copper plate grant of Madhyamarāja of the Śailodbhava dynasty of Koṅgoda extending from the right bank of Mahānadī till the foot of mount Mahendra.[16]

From the second line of this verse it is understood that some *yogis* or *munīs* used to practise *yoga* (penance) by looking at the hot rays of the sun. Evidently this type of penance was popular in this region of Koṅgoda and Kaliṅga. Thus Mahāvīra met the *Yogi* Vesāyana in Siḍhartha grāma at the moment when he was in the yogic pose by staring at the sun as is described in the *Bhagavati Sūtra*. Probably Mahāvīra's object of visiting Sidhārtha grāma was to learn that *yoga* system which Vesāyana used to practise. It is said that Mahāvīra used to perform *yoga sādhana* by standing upon heated rocks under the burning mid-day sun during the month of *Jyeṣṭha*.

At Sidhārtha grāma it is said that Āchārya Gosala violated some tenets, adopted by Mahāvīra and started a new creed under the name *Ajivika*. Some Buddhist works claim that the religion of Gosala was different from Jainism. But actually the *Ajivikas* and *Nigrañthas* embraced the same religion although we notice a slight difference in their cult.

The ancient track through which Mahāvīra travelled from Paṇiya-bhumi (Nāgaloka or Bhogapura) to Kurma grāma and Sidhārtha grāma is most probably the same road on which Samudra Gupta marched to Kaliṅga. Fortunately we get the name of Sidhārtha-grāma in some copper plate inscriptions of the early Gaṅga kings of Kaliṅga. In Achutapuram plates of Indra Varman (cir 580 A.D.)[17] it is stated that one *haḷa* measure of land in the village Sidhārthaka grāma of Varāha varttini to a learned Brāhmaṇa named Durgaswāmin. It is recorded in Sidhantam plates of Gaṅga Era 196 (A.D. 694)[18] that Devendravarman donated another *haḷa* of land in the same village to a learned

16. *J.K.H.R.S.* Vol. I, Pt. II, pp. 196-98.
17. *EI.* Vol. III, pp 127-30ff and S.N. Rajguru, *Inscriptions of Orissa*, Vol. II, pp. 24-88ff.
18. *EI.* Vol. III, pp. 212-216ff and S.N. Rajguru, *Inscription of Orissa*, Vol. II, pp. 81-85.

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Brāhman named Tamparaśarmaṇ Diksita who resided in Erandapalli. The plates were discovered from a village called Sidhāntam near a mile or two from Srikurman in Srikākulam district of Andhra Pradesh. G Ramdasa, while editing that inscription, has correctly, identified the village of Sidhārthaka with the modern village of Siddhāntam and that of Erandapalli with Aiṇḍavalasa, situated at the railway station of Srikākulam. The writer of the grant is the son of Matrachandra of *Apurvanata Vaṁśa* who also belonged to Erandapalli.[19]

In the Gaṅga era 87 and 196 the ancient name of Siddhārtha grāma was slightly changed to Siddhārthaka grāma while in Masunika grant of Devendra Varman of Gaṅga era 300[20] and in Bangalore plates of Devendra Varman[21] the same village of the district of Varahavarttini is called by the name Sidhaṭa. At present, it is called Sidhatam. So in course of about fourteen hundred years the name of Siddārthaka grama was converted to Siddāmtam and there is little doubt that the same village in the time of Mahāvīra was called Siddhārthagrāma. Probably it was named in honour of Mahāvīra's father, Sidhārtha as in commemoration of Mahāvīra Vardhamān one of the cities of Kaliṅga was named Vardhamānapura in the time of the Māthara kings of Kaliṅga. That Sidhārtha grāma, near Srikurmam or the ancient Kurma grāma was a centre of religious culture where the *yogīs* like Vesāyana of the time of Mahāvīra resided.

The *Vyavahāra Bhāṣya*[22] speaks of Toshali as a centre of Jaina preachers and laity and a place of a marvellous image of Jīna which was guarded by king Toshalika. It further states that due to heavy rains crops failed and so Jaina monks lived on palm-fruits which grew in abundance here.[23] The *Jambudiva pannati*[24] includes Kaliṅga in the list of Aryan countries suitable for wandering (or preaching tours) of Jaina monks.

The Jaina traditions[25] allude wide dominions of the Nandas. The existence of a city called Nau-Nanda-Dehrā on the Godavari river also suggests that the Nanda dominions had once embraced a considerable portion of the Deccan, and therefore, of the Kaliṅga country. Moreover literary traditions speak of Mahāpadmananda[26] as the ruler of Kaliṅga. Therefore the Nandrāja who took away the image of a Jīna from Kaliṅga as mentioned in the Hāthī-Gumphā inscription of Khāravela on the Udayagiri hill (*Nandarāja nitam Kaliṅga Jina samnivesa*) can be identified with Mahāpadmananda. This reference is very interesting from the point of view of ancient religion of Orissa. It points out that Orissa since the time of Mahāvīra contained to be the stronghold of Jainism in as much as the Nandarāja carried off the image of Jīna as the highest trophy.

19. *EI.* Vol. III, p. 7, ff.
20. *JAHRS.* Vol. XV. III, P. 115.
21. S.N. Rajguru, *Inscriptions of Orissa* Vol. II, pp. 113-117.
22. *Vyavahāra Bhāṣya*, VI, 115.
23. *Ibid*, VI, 115.
24. *Jambudiva Pannati*, 107.
25. *Parisiṣṭha Parvaṇa*, VII. 8.
26. E.E. Pargitar, *Dynasties of Kali Age*, pp. 23-24.

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Jainism must have made great progress in Orissa during the rule of the Nandas, who according to literary traditions, were believers of Jaina faith.

The image of Kaliṅga Jīna not only gives us an insight into the ancient religion and culture but also to the sculptural activities of the Orissans in the 5th/4th centuries B.C. The very look at it must have brought the greatest and proudest down upon his knees, and bow before it in reverence. That is why it was valued most and taken away by Nandarāja. This was a great loss to the people of Kaliṅga who were under the rule of the Nandas then. But when they could assert their independence and found themselves strong enough under the astute and able leadership of Khāravela they invaded Magadha, defeated its king and brought back their lovely and dear image. It therefore follows that Jainism was the major religion of Kaliṅga in the fourth century B.C. and we shall not be far from the truth, if we conclude that it was its state religion.

The history of Orissa from the days of the Nandas to the date of Aśoka's invasion is completely dark and we do not know when Kaliṅga regained her independence so that there was the necessity of conquering it again by Aśoka. There is, however, no reason to think that Jainism ceased to be the dominant religion of Kaliṅga soon after its conquest by the Nandas. It must have continued as the major religion of this country and might have been one of the causes of Aśoka's invasion. From all accounts we get the impression that Aśoka was a Brahmanical Hindu prior to his invasion of Kaliṅga and it is therefore not unlikely that the war waged against this country, was tinged with a sectarian bias.

The thirteenth Rock Edict of Aśoka reveals that the Kaliṅga war resulted in one hundred thousand people killed, one lakh and fifty thousand carried away as captives and many more that number dying of starvation and disease that followed in the wake of the terrible war. This description presents an over all picture of the devastation and the loss of life in Kaliṅga and it is difficult to determine as to how much of her culture survived after this great cataclysm but it cannot be imagined that Buddhism under Aśoka had completely ousted the old religion of Jainism in Kaliṅga.

Jainism must have continued as one of the main religions of Orissa after the Kaliṅga war of 261 B.C. and the people of Kaliṅga must have been looking forward to an opportunity when they would regain not only their political freedom but also their religious freedom. We do not know when Kaliṅga became free again but it seems that she regained her independence in the reign of one of Aśoka's weak successors. As any rate there is little doubt that Kaliṅga had become an independent country under Khāravela's dynasty of which the Hāthī-Gumphā inscription provides us with definite information. Khāravela was an independent Jaina monarch who carved out an empire, but there is nothing in the Hāthī-Gumphā inscription to show that Kaliṅga regained her independence during his reign. Rather the description of the boyhood of Khāravela as given in this inscription gives us an impression that he was the son of an independent monarch. The liberation of Kaliṅga from Magadhan imperialism must have been achieved by one of his predecessors.

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It was however left to Khāravela to wage a war of revenge against Magadha to recover from it the honoured Kaliṅga Jīna which appears to have had a great significance in the religious and cultural life of the people and to re-establish the supremacy of Jainism as the State religion of Kaliṅga. He succeeded in achieving all these objects one by one. According to the Hāthī-Gumphā inscription he twice led his expeditions against Magadha in the eighth and twelfth years of his reign and his second expedition resulted in the humiliation of the Magadhan king Bāhasatimita and the recovery of the honoured Jīna. This sacred object appears to have been connected with the state ritual or with the royal household or else shorn of its religious significance it would not have been counted as a war trophy either by a Magadhan emperor after his victory over Kaliṅga or by Khāravela after his victory over Magadha.

A panel in the verāndah facade of Mañchapurī-Gumphā of Udayagiri depicts the re-installation of Kaliṅga Jīna by Khāravela and his family members with great pomp and ceremony.

The Hāthī-Gumphā inscription of Khāravela with those connected with his chief queen, successors and officials throw immense material information on the state of Jainism in Kaliṅga. The Hāthīgumphā inscription of the first century B.C. opens with a salutation to the *Arahats* and *Sidhas* indicating that Khāravela was a Jaina by birth. On ascending the throne he further promoted the cause of Jainism by extending great patronage to it. His *digvijaya* to adjacent dominions must have presupposed his visit to the established Jaina places like Mathurā in the north, Satruñjaya and Terapura in the west and Srāvanabelgolā in the south. The analysis of epigraphic records and sculptural evidences of Udayagiri and Khandagiri caves will strengthen our view that the affection and honour of the family as well as of the people of Kaliṅga became bound up with the Jaina religion and with their presiding deity, the Kaliṅga Jīna.

The inscription of Khāravela's chief queen records that the cave commemorating her name was made for the sake of Kaliṅga recluses of *Arhata* persuation.[27] Similarly the record of Khāravela's thirteenth regnal year informs that he caused to be excavated for purposes of worship the Relic Memorial (in honour of) the *Arahaṁtas* (who have) cast the transigration on mount Kumārī, the auspicious mountain in Vijaya circle.[28]

The Hāthī-Gumphā inscription opens with *Namo Arahaṁtanom Namo sava Sidhanam* and confirms to the traditional five-fold obeisance (*Pañcha Namaskāra*)[29] of the Jainas adopted by Khāravela as a mark of respect of the Jaina pantheon and its followers. This indicates to his sincere devotion to that religion in bending his head as a token of respect.

27. *Arahaṁta Pāsāda* (*n*) *am Kaliṅga* (*na*) *m sa* (*m*) *a ṇamam.*
28 *Arhate Pakhiṇa samasitehi kāya nisidiyāya.*
29. Sashikanta, *Hāthī-Gumphā inscription of Khāravela and Bhābru Edict of Aśoka*, p. 60.
Arahaṁta—who has cast for transmigration.
Sidha—The released—the perfect soul in the stage after *Nirvāṇa*.

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Among the Jainas, *Arahaṁta* is not the common term for ascetics. The ascetics are called *Śamaṇa* (*Śramaṇa*), *Sāhu* (*Sādhu*) or *Muni*. It is clear from this inscription and that inscriptions on other caves that shrines were built in the honour of the *Arahaṁta* while cave dwellings were excavated for the use of the *Śramaṇas*.

There is a reference to duality of soul (jīva) and matter (deha) in the fourteenth line of the Hāthī-Gumphā inscription. The Jainas recognised two categories as *jīva* (soul) and *ajīb* (non-soul). Soul is independent with a separate entity altogether and is not to be identified with the body (*deha*) a form of matter in which it is contained temporarily. Khāravela's statement in this connection that his soul is dependent (*Śārita* sk-*āśrita*) upon body is quite in accord with Jaina concept.

Khāravela also defines *Śramaṇa* as *Suvihita* or self possessed. *Śramaṇa* is the general term used for the Jaina monks.[30]

In the eighth regnal year, Khāravela led an expedition to Mathura to protect this age old stronghold of Jainism from the hands of the invading *Yavanas*. On completion of his task, the army returned to Kaliṅga under his leadership with a sapling of the *Kalpa Vṛksa* (Wishing tree) burdened with foliage in great pomp and rejoicing. On reaching the capital the emperor distributed the spoils of the victory to all householders and religious orders. N.K. Sahu[31] associates this tree with the *Kevaḷa* tree of Ṛṣbhanātha. He further points out that in the eleventh year of his reign Khāravela reclaimed the city of Pithunda which was once the metropolis of ancient Kaliṅga and in course of the work he cultivated the land with plough drawn by asses. The use of asses in place of bulls for drawing ploughs is perhaps due to the fact that Khāravela was a devotee of Ṛṣabhanātha. Bull has been spiritually associated with the representation of Ṛṣabhanātha.

The line fourteen of the Hāthī-Gumphā inscription relating to the thirteenth year record of Khāravela's reign indicates the royal support and patronage extended to the Jaina *Arhatas*. They are, according to N.K. Sahu[32], the persons who depend on royal patronage, those who fulfilled their (religious) vows (and) those sought shelter during the rains. Khāravela was the worshipper (*Pujā-nu-rata*) of the monks who clad in fine garments (*china vatāni*) and observing rainy season retreat (*Vasasitanaṁ*). This indirectly refers to the *Śvetāmbara* Sect of the Jainas. As per the term *Yapodyāpakas* he inclined also to think the existence of the *Digambara* sect of the Jainas for whom Khāravela caused to have excavated a series of caves in the Kumārī hill (Udayagiri) for the resting of their bodies (*Kāyānisidiyāva*).

30. The order of the monks appear to have consisted of different grades which are mentioned in a descending order. First come the *Śramaṇa*, who appear to have been quite unconcerned with all mundane affairs, then come the Jnanis who appear to have been masters of the scriptures, next come the *Tapaṣvī-Ṛṣis* who appear to have laid more stress on penance and lastly come the *Sanghiyānas* or the leaders of the organisational matters more particularly and therefore were the less detached from mundane affairs as compared to the other three. Sashikanta, *Ibid* p. 62.

31. N.K. Sahu, *History of Orissa*, Vol. I, p. 353.

32. N.K. Sahu, *History of Orissa*, Vol. I, p. 354.

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Sashikanta[33] assumes that Khāravela convened a council of Jaina monks, but no mention of it is made in the literature of Jaina monks of either the *Digambara* or *Śvetāmbara* sect of the Jainas probably because it relates to the period till when the schism had not been finalised and the main object of its meeting was to avert the schism and attempt reconciliation. While disagreeing to the fundamentals, they seem to have agreed on this piece of practical wisdom. There was a school in Mathurā which tried to keep away from schismatic tendencies till about the beginning of the Christian era and it might have preserved in memory of this council, but no literature of this school has come to light. It seems to have been represented by *Aratiya yatis* or the *Yapaniyās*.

Taking a clue to this event Sashikanta[34] assumes that the honoured recluses were particularly invited to the Jaina council on the Kumārī hill (Udayagiri) the famous place of pilgrimage of Jaina retinues. It appears to have been a well attended assembly in which 3,500 monks from all directions joined. The site of the assembly was the quadrangle near the shrine of the *Arahaṁta* on the top of the hill more particularly on the roof top of the famous Hāthī-Gumphā on the brow of which is the record inscribed. The quadrangle consisted of the stone platform.

He further assumes that in front of the assembly hall was set up a pale red and quadrilateral pillar inlaid with beryl, apparently to serve as a replica of the *Mānastambha* in accord with the traditional, description of Jaina councils as *yachana* (reading) found in literature.

The excavations have revealed the remains of an apsidal structure just overlying the Hāthī-Gumphā. The circular structure towards the apse might be a *stupa* or just a round platform on which the object of worship was placed. All this is in perfect accord with what the inscription says about the relic memorial (*kāyā nisidiyā*) excavated by Khāravela.

Further the excavation has also revealed an ancient imposing yamp built of laterite blocks. It is three metres wide, rising from the foot of the hill and reaches the terrace of the Hāthī-Gumphā, and is supported on either side by retaining walls.[35] It is wedge shaped in plan showing greater width near the head than at the tail. This ramp seems to represent the quadrilateral pillar mentioned in the inscription.

This magnificent building activity amply testifies to Khāravela's love and respect for the cause of religion and culture and at the same time it reveals his stately grandeur. Khāravela was also showing equal respect and honour for all religious denominations embracing the royal epithet *Sava-pāṣāṇḍapujaka*, as used in the concluding paragraphs of the Hāthī-Gumphā inscription which undoubtedly confirms to the pattern adopted by *Devanampriya priyadarśi* Aśoka. There would have been no use of such an epithet had there been no followers among the common mass of Kaliṅga of different religious orders.

33. Sasnikanta, *Ibid*, p. 62.
34. *Ibid*, p. 63.
35. D. Mitra, *Indian Archaeology—A review*, 1958-59, p. 38-40; 1961-62, pp. 36-37.

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The inscription further testifies to the fact that he was the repairer of abodes of all deities (*sava devāyatanasaṁkāra-kāraka*) without, however, indicating to the names of particular shrines connected with a particular religious order. The repair of those monuments presupposes the earlier existence of religious shrines and his ardent love for maintaining their sanctity and proper preservation. Unfortunately no monument has yet been discovered with inscriptions or tablets, recording that they were caused to be repaired by Khāravela.

From the foregoing descriptions, it is amply clear that Khāravela was a Jaina by birth, but followed the policy of religious toleration which involved non-interference, non-intervention and not meddling in another man's religion.

The example set by him partially in patronising Jainism was followed by many officers and noblemen, presumably of his time as well as by his queens and successors. Some caves of Udayagiri and Khaṇḍagiri are associated with Chula Kamma, Kamma, Bhuti, Nākiya and Kusuma, who were responsible for their excavations. The chief queen herself dedicated a suit of caves to the honour of the *Śramaṇas* of Kaliṅga while *Mahārāja* Kūdepaśiri and prince Vedukha who probably came after Khāravela are known to have excavated beautiful cave dwellings being inspired by the same ideals.

Besides the positive evidence of the prevalence of Jainism in Orissa till the end of the Chedi rule in the first century A.D., we have negative evidences too. The *Mahābhārata* informs us that the Kaliṅgas are people of no religion and that they are without the *Vedas*, without knowledge, without sacrifice and without power to assist at others sacrifice and that the gods do not accept any gift from them. Perfectly in the same spirit, the *Baudhayāna Dharmasutra* regards Kaliṅga as an impure country, but evidently unfrequented by Aryanas.[36]

The Brāhmaṇa works have raised a cry and created a stir against the culture of the Kaliṅgas and the significant role they played in the great *Mahābhārata* war. The possible reason may be due to the prevalence of Jaina religion in this part of the country. The followers of Jainism were not seen eye to eye by the adherents of Brahmanic faith for they preached against sacrifice, condemned the authority of the *Vedas* and the efficacy of the vedic ritualism. That appears to be the reason why the people of Kaliṅga were ruthlessly criticised. Instances, of such condemnations are not wanting in ancient literature. The Brahman writers have created all doubtful notions against the origin of the Nandas probably because they linked themselves with the Jaina religion.

The *Uttarādhāyayana Sūtra* speaks of Jaina merchants carrying a sea-borne trade from Champā, the capital of Anga which situated on the lower course of the Ganges. We may well presume that Jaina merchants of Kaliṅga went to countries lying in Indian Archipelago for the purpose of trade in these islands. Traditions current in Java, the origins of which go back to the early centuries of Christian era, given the credit for the colonisation of Java to the people of Kaliṅga. One of these traditions speak of the settle-

36. III, 30-31.

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ment of twenty thousand families of Kaliṅga.[37] These traditions may not be historically absolutely correct. But they can be taken as fair evidence of the colonisation of this region by the people of Orissa much before the second century A.D. Of course there is no report yet of any Jaina antiquity in these places, the absence of which may be explained by the fact that Jainism was a very mild religion.

After the fall of Khāravela's dynasty the fortunes of Jainism cannot be clearly traced. From the end of the first century B.C. to the 7th century A.D. no clear chronological history of Orissa is available. Some stray specimens of art and architecture recently discovered throw welcome light on this dark period of Orissan history, but among such specimens, Jaina monuments do not form a prominent group. It seems that Jainism suffered a partial eclipse with the subsequent rise of Buddhism and Saivism in Orissa. It must be noted that Brahminism remained as a major religion of Orissa throughout the ages, though Jainism and Buddhism had their periodical ascendancy. The period of Jaina ascendancy in Orissa was over at the beginning of the Christian era and it then continued to co-exist along with other religious sects. Jainism had maintained all along a remarkable non-antagonistic attitude towards Hinduism, which according to the competent authorities is one of the causes of its survival. The same spirit worked in Orissa and Jainism continued to co-exist as a religion all along with other religions.

This religion again revived to a considerable extent during the period when Kaliṅga was under the Muruṇḍas. The Muruṇḍas appear to have invaded Kaliṅga some time in the second century A.D. after the decline of Śātavāhana power over that region. The Muruṇḍa rule in Kaliṅga is suggested by large hoards of Kushāṇa coins along with imitation Kushāṇa coins discovered in all the coastal districts of Orissa as well as hill tracks of Mayurbhanja and Keonjhar Districts. These coins have also been discovered in the districts of Ranchi and Singhbhum in Bihar and a few of these have been found in West Bengal.[38] The rule of the Muruṇḍas in eastern India with Pataliputra as their capital is amply testified by the Jaina literary traditions.[39] A.S. Altekar[40] is inclined to identify the Muruṇḍa kings of the Jaina tradition with the Muruṇḍas of the puranic tradition which refers to thirteen Muruṇḍa Kings ruling in the post Andhra and pre-Gupta period. According to Altekar[41], *Mahārāja* Dharmadāmodara who ruled over parts of Bihar and Orissa and circulated gold coins "may well have been a Jaina and belonged to the Murunda family." King Guhasiva has been taken to be the last Muruṇḍa king and later on converted to Buddhism by the influence of his Buddhist minister. Upon this all the *Nigrañthas* (naked) Jainas who were nick named as "*Ahirika*" left Kaliṅga and went to Pataliputra where king Pandu was ruling. The Nigrañthas complained to him against the Kaliṅga king. The *Dātha Vaṁśa*[42] speaks in derogatory terms

37. R.C. Majumdar, (Ed.), *Age of Imperial Unity*, p. 665.
38. N.K. Sahu, *History of Orissa*, Vol. I, p. 422.
39. *Ibid*, p. 421.
40. A.S. Altekar, *Ancient India*, No. 5, p. 100.
41. *Ibid*, pp. 100-101.
42. *Datha Vaṁsa*, II, 72-79 and J.A. Vol. XII, No. 2, p. 60.

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about the Jainas of Kaliṅga and reveals its strong intolerance against that religion. It further states that Guhasiva was worshipping the *Nigrañtha* "who were cunning, enveloped in the darkness of ignorance, hankering after gain and fame and ignorant of the welfare of their own and of others". Such invective of the Buddhist chronicle indicates that there was bitter rivalry between Buddhism and Jainism at that time.

During this period the *Āchāryas* of Jainism seem to have remained satisfied with delivering discourses to those who were interested in that religion and there was probably no organised missionary activities among the propagators. The *Aṅgas* and the *purvas* restored at the council of Pataliputra about 300 B.C. began to be forgotten and no attempts were made in the 4th century A.D. to reorganise Jainism and to revive its scriptures. But unfortunately the *Śvetāmbaras* and the *Digambaras* had already developed into rival sects and the attempts of reorganisation during this period were probably made mostly by the *Śvetāmbara* school. In the year 840 of the *Vīra era* the *Śvetāmbaras* convoked two councils, one at Mathurā and the other at Vallabhi presided over by Skandila and Nāgarjuna (a Jaina saint) respectively. These two councils determined to correct texts of Jainism which were later on confirmed and put to writing by the second Vallabhi council held in the year 980 of the Vīra era.[43]

The further continuance of Jainism in the 3rd and 4th centuries A.D. when the Nāgas and Guptas were the ruling dynasties is testified by the recent discovery of the Asanpata[44] inscriptions in the Keonjhar district of Orissa. According to the inscription one *Mahārāja* Satrubhañja of the Nāga dynasty donated a large amount of wealth to some *mathas* (religious institutions) and to *Bhikṣus, Charakas Parivrājakas, Nigrañthas,* etc. Although he was a great scholar in *Vedas, Vedāngas, Purāṇas* and *Upaniṣadas* of the Brahmanical faith he did not stop encouraging the *Baudha Bhikhus* and Jaina *Nigrañthas.* As a matter of fact the area around Asanpat, the place of discovery of the inscription is abundantly rich in Jaina relics. B. Acharya[45] informs us that the Baula range of hills in the Anandapur sub-division in Keonjhar district is the veritable repository of Statues of Jaina Tīrthaṅkaras and their *Śāsanadevīs.* So the places like Podasingidi and Vaidakhia in the same sub-division containing Yogichata may perhaps be taken as the centre of activities of the *Nigrañthas* to whom Satrubhañja donated large amount of wealth as revealed from the inscription referred to above.

When the Murunḍa kings were ruling in the northern parts of Kaliṅga, the southern part was under the Pitribhaktas or Mātharas who seem to have embraced Jainism at the beginning of their rule. That may be the reason why they named one of their headquarters as Vardhamānpur in honour of Mahāvīra alias *Vardhamāna.* Mahārāja Umāvarman and Mahārāja Nanda Prabhañjana Varmana of the Māthara dynasty of Kaliṅga have issued their charters from the city of Vardhamānpur.[46]

43. The accounts of these councils are known from the *Nandi Churṇi* of Jinadās (578 A.D.) and *Yogssastray* of Hemachandra (1140 A.D.)
44. A. Das, *OHRJ.*, Vol. XII, No. 2, pp. 4-5.
45. *JKHRS*, Vol. III, Nos. 1, 2, 3, pp. 225-27.
46. *EI.* Vol. XXVIII, pp. 298-302 and S.N. Rajguru, *Inscription of Orissa*, Vol. I. Pt. II, pp. 78-80.

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The early Gaṅgas, succeeded the Mātharas in Kaliṅga. The family tradition of the Eastern Gaṅga kings maintained by the Srāvanvelgolā inscription of Mysore reveals that once upon a time two royal princes of the Gaṅga dynasty named Daddiga and Mādhash, have started from Ayodhyā in search of shelters in the south. On their way, they met a Jaina monk named Simhanandi who advised them to establish two kingdoms, one at Kaliṅga and another at Gangavadi of Mysore. Accordingly Dāddiga proceeded to the far South while Mādhash halted in Kaliṅga.[47] They accepted Jainism and used elephant as a sacred emblem indicating thereby, their respect to that religion. Since then the Mysore Gaṅgas used elephant as an emblem in their seals. But Gaṅgas of Kaliṅga changed their adherence from Jainism to Saivism during the early medieval age, although in one instance a king named Devendra Varman[48] used the elephant emblem in the seal of his Bangalore Copper plate grant. It is recorded in the said inscription that Devendra Varman donated some lands in Sidhata-grāma (the ancient Sidhārtha grāma) in the district of Varahavarttini, to a *guru* who lived at Śrīparvata for *Vaḷi* and pujā of the God *Parameśvara Paramabhaṭāraka*. Even after the Gaṅgas of Kaliṅga shown their leanings towards Saivism, a parallel establishment of the Jaina faith began to function at the Rāmatirtha hill where a large number of Jaina images and monuments are seen up to the present day. This type of Jaina temples were built at the same time when the Yogichata temple at Baula mountain of Keonjhar district in north Orissa was constructed. In the Chalukyana territory similar type of Jaina temples were built in the 7th century A.D.

The Aihole inscription relating to a Jaina temple was inscised in *Kaliyugābda* 3735 or Sakabda 556 corresponding to A.D. 634.[49]

In the 7th century A.D. Jainism was still in affluent condition in Orissa as known from the account of Yuan Chwang who visited this region in 638 A.D. politically Orissa was then divided into three principalities—Oḍra, Koṅgoda and Kaliṅga. During his visit, he observed that while in Oḍra there were only 50 Deva temples, in Koṅgoda the *Deva* temples were 100 in number and of *Tīrthikas*, there were more than 10,000. In Kaliṅga the professed adherents of the various sects were very numerous, the majority being Nigraṅthas.[50] The *Deva* temples referred to therein might have been the Brahmanical shrines. However the observation of the Chinese pilgrim suggests that as late as the middle of the 7th century A.D. Jainism was in flourishing condition in Orissa although Brahmanism had its sway in this region.

The Banapur Copper plates of Dharmarāja Mānabhita[51] (Cir 695-780 A.D.) of the Śailodbhava dynasty record a grant of lands at the Madhuvātaka village and at Suvarṇarālondi situated within the viṣaya of Thoraṇa (which formed parts of Koṅgoda) Maṇḍala to Prabhudhachandra, a disciple of the *arhadachārya* Nāsichandra for meeting

47. B. Lewis Rice, Ep. Carn. Vol. VII, Introduction, p. 16 ff.
48. S.N. Rajguru, *Inscription of Orissa*, Vol. II, pp. 113-17.
49. D.C. Sircar, *Indian Epigraphy*, p. 19.
50 Watters—*Yuanchwang Travels in India*, Vol II, pp. 196-198.
51. S.C. De (Ed), *Descriptive Catalogue of the Copper plate Inscription of Orissa*, p. XXV.

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the expenses of the ceremonial worship of (*bali sattra-charu Pravartatanya*) an image, possibly of a Goddess. According to D.C. Sircar[52] Prabhaudachandra was possibly a Jaina monk who was noted as *Ekaśāṭa* which has been interpreted by him as "one who has taken a vow to wear only one piece of cloth". The word *Arhat*, however, applies to Buddhist saints as well. For this reason and also in view of the name, the possibility of Prabhudha Chandra professing Buddhism cannot be entirely ruled out. In any case, that there was a Jaina establishment in the vicinity of Banapur is suggested by the find of nearly ten Jaina bronze images in Achutarajapur hoard and a late chlorite image of Ṛṣabhanātha now fixed to the wall of the minor temple within the enclosure of the Dakṣaprajapati temple at Banapur. Some of these bronzes display considerable artistic excellence and they range in date from the eighth to the eleventh century A.D.

According to Beal, the great Buddhist monk, Dharmakirtti, defeated Kumārila Bhatta[53] of Kānchi and converted the Jaina scholars of Kaliṅga in the 7th century A.D. to bring them to the Buddhist fold. From an inscription of Niḷakantheśwar temple on a hill near Padmapur of Gunupur Sub-division of Koraput District of Orissa we trace that Dharmakirtti's *āshrama* was located somewhere nearby. Thus the struggle between the Jaina scholars and Buddhist monks in Kaliṅga continued for some time. But the Jaina establishment retained importance in Kaliṅga for many centuries to come. A. Joshi reported[54] a Ṛṣabhadeva image datable to 8th century A.D. from Podasingidi of Anandapur Sub-Division of Keonjhar district of Orissa, on the basis of palaeography of the inscription found on its body in fifteen letters. Besides several such other Tīrthaṅkara images from Anandapur and Jajpur areas bear favourite characteristics of the Bhauma period. But there is no direct evidence to the fact that Bhauma kings had professed Jainism and patronised its Scholars. B. Acharya[55] while discussing the *viruḍas* of the Bhañja kings of Ghumsur, Mayurbhanja, Keonjhar, Baud and Dasapalla on the basis of an unpublished manuscript and copper plate grants linked their lineage to one Gaṇadaṇḍa Vīrabhadra who professed Jaina faith. The mention of Devagaṇa in the *viruḍa* had evident connection with the Jaina tradition. According to the Ukhunḍā Copper plate grant of Keonjhar district this Gaṇadaṇḍa Virabhadra[56] was miraculously born from the egg of a pea hen in the penance grove of the Koṭṭa and nurtured by sage Vasiṣṭha. He became the first king and the first Bhañja or Ādibhañja in whose family, the subsequent kings like Koṭṭa Bhañja and others took their birth. The Keśarī plates[57] of Satrubhañja contain some more details of the legendary account. Here it is further stated that Gaṇadaṇḍa Virabhadra was born to one who sprang out of a pea hen and was originally nurtured by 88,000 sages and that at their request being served by Ramadeva, he became king of 88,000 villages. The mention of Vīrabhadra of the copper plate grants is also finds mention in Jaina *Harivaṁśa* where he taught Jaina philosophy to Vasisthamuni. It is further indicated in the said *Harivaṁśa* that Vasiṣṭha munī being

52. D. Mitra, *Bronzes from Achutarajapur*, p. 34.
53. Watters, Yuanchwang, Vol. II, p. 198 (1905).
54. A. Joshi, *OHRJ*, Vol. X No. 3. pp. 74-76.
55. *Nabābhārata*, II, 12, pp. 81-87.
56. B. Misra, *Dynasties of Medieval Orissa*, pp. 57-60.
57. *EI*. Vol. XXXV, p. 161.

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humiliated by Ugrasena of Mathurā practised severe penance at Baranasi on the bank of Gaṅga, Vīrabhadra, the prophet with five hundred of his followers reached the spot and refrained him from observance of such severe penance.

In addition to the above traditional view we find representation of symbols like crescent moon, bull, lotus and lion, on the scale of the copper plate grants issued by the Bhañja rulers which on the other hand are *lāñchanas* of Chandra Prabha, Ṛṣabha, Padmaprabha and Mahāvīra respectively. The discovery of large number of Jaina sites like Khiching, Podasingidi, Vaidakhia, Hatadiha, etc. in the Mayurbhanja, Keonjhar districts of Orissa with numerous figures of Tīrthaṅkaras and *Śāsanadevis* strongly support the contention that the Bhañja kings followed the principle of religious toleration and patronised all prevalent religions including Jainism of the early medieval period.

Jainism continued to flourish in Orissa during the rule of the Somavaṁśīs of the 10th-11th century A.D. although Saivism was in its ascendency then. This is evident by the epigraphic and iconic representations. There are three inscriptions belonging to the reign of Udyotakeśarī, son and successor of Yayati II Chandihar Mahāśivagupta which are found engraved on the caves of Khandagiri. One of them is found in the Lalātendu Keśari-Gumphā and the remaining two in the Navamunī-Gumphā. The one in the Lalātendu Keśarī-Gumphā and one of the two in the Navamunī-Gumphā expressly refer themselves to the reign of Udyota Keśarī and since the donor of the third one is also the donor of the inscription in the Lalātendu Keśari-Gumphā, it has been generally accepted that all of them undoubtedly belong to his age.

One of the two inscriptions of Navamunī-Gumphā records the work of Subhachandra, disciple of Kulachandra, who was the *Āchārya* of the Desigaṇa belonging to the *Grahakuḷa* of the *Ārya Saṁgha* in the eigtheenth regnal year of Udyota Keśarī (eleventh century A.D.) of the Somavaṁśī dynasty. K.C. Panigrahi[58] reads Grahadevāla in place of *Grahakuḷa* and suggests that in the eleventh century A.D. the Jaina monks used to come to the Khandagiri from distant places like Garwal. The second inscription of the Navamunī-Gumphā refers to the Umbrella with the staff belonging to Subha Chandra, novice disciple of Sri Āchārya Kulachandra.

The inscription in Lalātendu Keśarī-Gumphā dated in the year 549 of the Gaṅga era (i.e. 1045 A.D.) of the same king records the restoration of a decayed *Vāpi* and temples on the Kumāra hill (Khandagiri) and also the setting up of the images of twenty-four Tīrthaṅkaras there. The name of the hill Khandagiris has been given in this inscription as Kumara *Parvata*. From the Hāthī-Gumphā inscription we come to know that Udayagiri was known as Kumārī *Parvata*. So the twin hillocks of Khandagiri and Udayagiri were respectively known as Kumāra *Pārvāta* and Kumārī *Pārvāta* in ancient times. During the rule of this dynasty several of the old monastic caves of Khandagiri were

58. K.C. Panigrahi, *Chronology of the Bhaumakara and the Somavaṁśīs of Orissa*, pp. 52-56.

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recommissioned into sanctuaries by removing the partition walls of the cells, increasing their height by digging the floor to a deeper depth and carving the images of the Tīrthaṅkaras on the walls. This period also witnessed the construction, on this hill, of structural edifices as indicated by the find of images and a large number of architectural remains of fallen temples. Besides the activity at Khandagiri, a large number of Jaina images belonging to this period have been discovered from different parts of Orissa. Mostly they were found at Charampa near Bhadrak town, Ayodhyā in the district of Balasore, Khiching in the district of Mayurbhanja and also several places in the districts of Keonjhar, Koraput, Cuttack and Puri. Jainism during this period flourished due to the fact that Saivas were not antagonistic to Jainism. Rather they had, in certain cases, allowed the Jaina images to be displayed in their temples. A number of miniature Tīrthaṅkara figures on the Śaiva temple Mukteśvar at Bhubaneswar belonging to this period is a glaring testimony to this fact.

During the reign of the Imperial Gaṅgas and even the Gajapatis Jainism in Orissa was not in a thoroughly neglected state. In 1100 Saka year or in the 11th regnal year of Anantavarmā Rājarāja II of the Imperial Gaṅga dynasty one Kannama Nāyaka, a devout worshipper of Jīna and a subordinate of Utkal king installed a sacred image of Jīna at Rāmavāmagiri (the modern Rāmatīrtham) in a temple called "Rāja-rāja Jināḷaya" for which some merchants of Bhogapur have granted lands to burn a perpetual lamp.[59]

In the same inscription at lines 18 and 19 we find that Ambikādevi's image was also installed in that temple. Ambikā is the *Śāsanadevī* of Neminātha the 22nd Tīrthaṅkara of the Jaina pantheon.

The *Digambara* association of the Khandagiri caves during the reign of the Gangas and their successors the Gajapatis is proved by the crude reliefs of the Tīrthaṅkaras on the walls of Triśuḷa-Gumphā of the Khandagiri which are not earlier in date than the fifteenth century and may be even later. Evidence regarding the cells of these caves being tenated in this period by Jaina recluses is, however lacking.[60] Of course by this time the rulers and their subjects were the patrons of Brahmanism and Jagannātha faith strongly established in their minds. Naturally some Jaina centres might have been victims to its mighty influence and thereby Jaina religion gradually lost its bearing on the people. There began a number of Jaina deities being worshipped as Hindu divinities and Jaina philosophy silently influenced Oriya literature, custom and traditions.

After 16th century Jainism gave away to the rising Jagannātha cult. Khandagiri, the most illustrious centre of Jainism in Orissa, was found to have been deserted. Having acquired spiritual domination for several centuries with occasional setback Khandagiri-Udayagiri stand today as silent witness to the rise, growth and decline of Jaina

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59. S.N. Rajguru, *Inscriptions of Orissa*, Vol. III, Pt. II pp. 316-17, and *SII*, Vol. X, No. 710.
60. D. Mitra, *Udayagiri and Khandagiri*, p. 6.

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religious faith in Orissa. In the early part of the 19th century the *Digambara* Jaina temple was built on the hill top of Khandagiri. In the recent times Jaina shrines came up at Jaunliapatti, Chaudhury Bazar, Alamchanda Bazar of Cuttack town, Bhanpur, Chaudhuar, Jeypore, Khariar road, etc., of Orissa. They preserve several ancient stone statues of Jaina Tīrthaṅkaras, *chaumukhas*, Ganadharas, in marble and brass.

THE KALIṄGA JĪNA

There is a reference in the Hāthī-Gumphā inscription to the removal of the Kaliṅga Jīna from Kaliṅga to Magadha by one Nandarāja at the time of his invasion and its subsequent recovery by the Chedi ruler Khāravela who invaded Magadha in the first century B.C.

There is no uniformity of opinion among scholars in the identification of this Kaliṅga Jīna as the only reference to it is found in the Hathī-Gumphā inscription of Khāravela. There is no other literary tradition preserved anywhere in that connection. Secondly, we have found no material remains of an image from any of the excavations carried out in Orissa which could safely be attributed to any of the Jaina Tīrthaṅkaras.

But though they denied the existence of a supreme being, the Jainas regard the practice of worshipping images of their Tīrathaṅkaras as the foundation of their creed. The authenticity of this tradition may be doubted, but the custom of icon worship among the Jainas certainly may be traced back to the Maurya and Sunga period. One of the earliest stone images in the round discovered in India is associated with Jainism. It is the torso of a nude figure unearthed from Lohanipur in the Patna whose high polish enables us to date it in the Maurya period. Its nudity, the stiff straight pose of its arms hanging down by its sides indicative of the *Kāyotsarga* attitude characteristics of the Jainas and its general outlook unmistakably proves that it was originally the image of the Tīrthaṅkara.[61] Its upper and lower portions being unfortunately lost there is no means to ascertain to which of the twenty-four Tīrthaṅkaras it represented.

K.P. Jayaswal[62] writing on the Hāthī-Gumphā inscription refers "He (Khāravela) returns home with rich trophies of Aṅga and Magadha together with the recovery (*Padihāra*) of some Kaliṅga heirlooms and the statue or foot marks (the detail is damaged) of the first Jina which had been carried away by king Nanda".

R.D. Banerji[63] in his note on the Hāthī-Gumphā inscription of Khāravela almost agreed to the same view. He asserts "in the same year (twelfth year) the image of the Jina (Riṣabhadeva) that had been carried away by king Nanda (?) was caused to be taken back to Kaliṅga."

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61. JBORS, Vol. XXIII, PP. 130-32.
62. K.P. Jayaswal, *JBORS*, Vol. III, No. 4, p. 433.
63. R.D. Banerji, *JBORS*, Vol. III, No. 4, p. 501.

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But elsewhere both R.D. Banerji and K.P. Jayaswal[64] tried to identify this Kaliṅga Jina with the tenth Tīrthaṅkara, Sitalanātha who was born at Bhadalpur, which is probably the same as Bhadrachalam or Bhadrapuram in Kaliṅga country. This town is at present situated in Godavari District of Andhra Pradesh. The mention of Nandarāja in Hāthī-Gumphā inscription as having brought away the image of Jina from Kaliṅga is interesting from the point of view of the ancient culture of Orissa. Orissa had been a Jaina stronghold from the very beginning. The Jaina *Harivaṁśa Purāṇa* says that Mahāvīra Vardhamān had preached his religion in Kaliṅga. Another Jaina work, the *Haribhadriya Vṛitti* says that Mahāvīra Vardhamān went to Kaliṅga as the king of that country was a friend of his father. The Jaina tradition on the other hand does not assign any of the 24 Tīrthaṅkaras of the present age of *Kalpa* to Kaliṅga. Besides the identification of Bhadrāchalam appears to be wrong for Bhadrilpura was the capital of the Malaya *Janapada*, which is included in the list of 25 countries enumerated in the Jaina literature.[65] The Malaya Janapada lay to the immediate south of Nālanda and its capital city has been identified with Bhadiya a village in the Hazaribag district. Many Jaina images have been discovered at this spot.[66]

It has also been identified with Ajitanātha, the second Tīrthaṅkara of the Jainas who had elephant as his symbol and Kaliṅga at one time was famous for its elephants.[67] Lord Sreyāṁśanātha, the eleventh Tīrthaṅkara, is also associated with Kaliṅga Jina as his birth place Siṁhapura as mentioned in the *Mahāvastu* was the capital of the Kaliṅga country. Pārśvanātha, the twenty-third Tīrthaṅkara has been regarded by M.M. Chakravarty[68] as the most venerable figure in Kalinga. Various episodes from his life are depicted in the long friezes of Rāṇī-Gumphā of Udayagiri hill.[69] We have earlier examined the veracity of the representations on the basis of medieval episodes from the writings of Bhavadeva Suri. Arānātha, the 18th Tīrthaṅkara is said to have received his first alms in the city of Rājpura, which according to *Mahābhārata* was the metropolis of Kaliṅga. Mahāvīra, the 24th Tīrthaṅkara visited the Kaliṅga country in the duration of his penances in the eleventh year and is said to have suffered great pains there. He was most prominently reverred in the north eastern *Janapadas* and also in Magadha. Memoirs of his visit to Kaliṅga country prior to his Enlightenment, may have been quite fresh in the minds of the people there, so that after his demise, the people of Kaliṅga probably made a lofty image of his for the purpose of worship. The same image was carried away by the Nanda king during his conquest of that country and the same was brought back by Khāravela after having subdued the people of Magadha later on.[70]

Similarly Ṛṣabhadeva, the first Tīrthaṅkara of the Jainas has also been regarded by some other scholars as the Kaliṅga Jina referred to in the Hāthī-Gumphā inscription.

64. R.D. Banerji, *History of Orissa*, Vol. I, pp. 60-61.
65. *Āvaśyaka Nirukti*, 383, Qtd. A.C. Mital, *An Early History of Orissa*, p. 144.
66. *District Gazetteer, Hazaribag*, p. 202.
67. A.C. Mittal, *An Early History of Orissa*, p. 145.
68. *Ibid*, p. 145.
69. M.M. Chakravarty, *Bengal District Gazetteer, Puri*, LSSO' Malley (Ed.) p. 256.
70. A.C. Mittal, *An Early History of Orissa*, p. 146.

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N.K. Sahu identified Kaliṅga Jīna in all probability with Ṛṣabhanātha for whom Khāravela had special veneration.[71] In the eighth regnal year Khāravela led an expedition to Mathura to protect the Jaina stronghold of the place from the hands of the invading *Yavanas*. On completion of his part of duty, the retreating army under his effective leadership turned to Kaliṅga with a sapling of the *Kalpa* tree burdened with foliage. His vast army, with horses, elephants and chariots made a majestic procession while carrying the *Kalpa* tree and after reaching the capital the emperor distributed the spoils of victory to all householders and religious orders. N.K. Sahu associates this tree with the *Kevala* tree of Ṛṣabhanatha and further points out that in the eleventh year of his reign Khāravela reclaimed the city of Pithunda which was once the metropolis of the ancient kings of Kaliṅga and in course of the said work he cultivated the land with plough drawn by asses. The use of asses in place of bulls for drawing ploughs is perhaps due to the fact that Khāravela was a devotee of Ṛṣabhanātha. Bull, has been spiritually associated, with the representation of Ṛṣabhanātha. In addition to this the Jaina temple on the crest of Khandagiri is dedicated to Ṛṣabhanātha and a marble image of the said Tīrthaṅkara is under worship in the temple. Among the Tīrthaṅkara figures depicted in the caves of Khandagiri Ṛṣabhadeva seems to have found prominent representation. From a sample survey of the stray sculptures all over the state one will definitely say that Ṛṣabhanātha images were extremely popular in the nooks and corners of Orissa. The Oriya literature of the medieval period and various traditions and customs prevalent in Orissa are replete with information to Ṛṣabhanātha and his gospels.

C.J. Saha[72] while discussing on this aspect gives the reasons why the Jīna of Kaliṅga was known as Kaliṅga Jīna during the period. "At first sight it seems strange why this image is called the Jīna of Kaliṅga. It does not refer to any Tīrthaṅkara whose life history was connected with Kaliṅga, but it seems, according to the interpretation of Muni Jina Vijaya, that it is a practice still prevalent to designate the image of a particular Tīrthaṅkara after the name of the locality of the establishment. The first Tīrthaṅkara (Ṛṣabhadeva) at Satruñjaya for instance is called "Satrañjaya Jīna". Similarly the image at Abu is called "the Arbuda Jīna" and the one at Dhulew (Mewar) is called "the Dhulew Jīna". Thus it is not necessary that the image must be of a Jīna associated with Kaliṅga in his life history. The expression "the Jīna of Kaliṅga" merely means that the Jaina image was worshipped at Kaliṅga or at the Kaliṅga, Capital".

Nilakantha[73] Dash on the other hand identified the Kaliṅga Jīna with earlier form of Jagannāth. "This Jagannātha, it appears, was there in the coast of Kaliṅga (Present Orissa) as a piece of black stone which was called Kaliṅga Jīna or symbol of Jīna in Kaliṅga. Later on, it was somehow analysed and the analytic name *Nilamādhava* was given to it. It seems probable that this explanatory name had some connexion with the *Śunya* or Nihilistic theory which developed out of *Mahāyāna* and practically pervaded all the then philosophies of India. It came to be the ruling theory when definitely, a theory of creation was assumed to explain the beginning of the phenomenal uni-

71. N.K. Sahu, *History of Orissa*, Vol. I, p. 354.
72. C.J. Shah, *Jainism in North India*, pp. 172-73.
73. N.K. Dash, *OHPJ*, Vol. VII, No. 1, p. 7.

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verse. A creation really means to make things out of nothing. The maker also is assumed to be a reality though in fact he is also no where or nothing. So the Buddhist philosophers of the Mahāyāna School i.e. the School of Buddhism which conceived Buddha as the creator of the universe and the fountain head of *karuṇā* or mercy, naturally developed the theory of Nihilism (*Sunyavāda* which means, "everything comes out of nothing"). The Jaina symbol i.e. the stone called Kaliṅga Jīna therefore under the stress of that theory came to be explained as *Nīḷa* (black nothingless), *Mā* (mohter creative energy), and *Dhava* (white i.e. the phenomenal universe).

"Thus the Kaliṅga Jīna or the Jīna symbol of black stone was in course of time known as *Nīḷamādhava*. I am told a black stone is still worshipped under the name of *Niḷamādhava* by the aborigins in the jungles of Pal Lahara, in the present Dhenkanal district of Orissa".

A.L. Basham[74] on the basis of popularity of Jagannātha cult in Orissa speculates its prevalence in a different form in pre-Maurya or Mauryan times and the practices followed by this religion enraged Aśoka to attack Kaliṅga. He observes "It is well known that in more recent times, the people of Orissa have been particularly devoted to the cult of Jagannātha focussed on the great temple of Puri. Orissa's regional nationalism has centred round this cult for at least a thousand years. We cannot trace the cult of Jagannātha back to the days of Aśoka, but it is probable that it already existed in some form, no doubt in an unsanskritised form with the Hindu God Viṣnu. Such a cult with its indigenous priesthood, might well have set itself in opposition to Mauryan imperialism and have encouraged sedition and revolt in favour of the former native rulers of Kaliṅga. This might provide sufficient reason for the suppression of Aśoka's twelfth Rock Edict in the Kaliṅga edition". We have earlier indicated that Orissa was a stronghold of Jainism during pre-Maurya and Mauryan times. The Kaliṅga Jīna was considered as a prized object by the then Magadhan rulers. For this Kaliṅga Jīna Khāravela also waged several expeditions against the king of Magadha. Aśoka's invasion of Kaliṅga was nothing but to suppress the Jaina religious sentiment to which the people and the king alike of Kaliṅga were so much attached. So the Kaliṅga Jīna either in the earlier form of Jagannātha or with its separate identity of a pedestal or image was highly reverred in ancient Orissa.

On the inner wall of the verandah of Mañchapurī-Gumphā we notice a large panel showing the worship of some unidentifiable object. The object of worship has actually been decayed due to continuous rubbing of the surface and constant exposure to weathering conditions. The faint resemblance of the object leads the scholars from time to time to variously interpret its subject matter. T.N. Ramachandran[75] and following him K.C. Panigrahi,[76] N.K. Sahu[77] and others tried to identify the panel by taking the unspecified object of worship to be the throne of the Kaliṅga Jīna more possibly

74. A.L. Basham, "Some reflections on the separate Kaliṅga Edicts of Aśoka", Seminar paper, International seminar on Buddhism and Jainism, Cuttack, 1976.
75. T.N. Ramachandran, I.H.O., Vol. XXXVII, 1951 pp. 103-04.
76. K C. Panigrahi, *Archaeological Remains at Bhubaneswar*, p. 206-07.
77. N.K. Sahu, *History of Orissa*, Vol. I, pp. 360-61.

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related to the event of reinstatement of the Kaliṅga Jīna by Khāravela duly accompanied by his family members. On the high pedestal rests the object of worship obliterated beyond recognition. The assemblage on the right is a group of four standing votaries with folded hands who evidently came there on a majestic elephant. Above the figure is suggested the aerial region by the symbol of sun (shown in shape of multipetalled lotus), two flying *Gandharvas* carrying celestial musical instruments, and a flying *Vidyādhara* moving towards the object of worship in the attitude of scattering flowers from a tray held in his left hand.

The second figure from the left of the existing panel wears a turreted crown resembling the *tiārā* on Mauryan heads found at Sāranāth. The arrangement of his scarf in the fashion of an *uttarīya* passing across his left shoulder, is distinct from that of others. All are in long *dhoti*, scarves, and heavy ear ornaments.

On the basis of the above details T.N. Ramchandran is inclined to relate the frieze to the family members of Khāravela "shall we take the scene as one in which the king (perhaps Khāravela), prince (perhaps Kūdepasiri), and the queens or princesses are doing honour to the image of Kaliṅga Jīna which Khāravela recovered from Magadha and restored to his people".

But from the scanty evidences, it is clear that Jainism, as practised in those days in this part of the country, did not involve the worship of images for not a single Jaina Tirthaṅkara figure appears in the earlier phase of carvings in the caves of Udayagiri and Khandagiri or anywhere in Orissa. In the absence of any early image it is difficult to identify the Jīna of Kaliṅga mentioned in the line twelve of the Hāthī-Gumphā inscription of Khāravela with the image of a Tīrthaṅkara. On the other hand, it appears that the worship of symbols was in vogue at that time among the Jainas as among the Buddhists. The caves of Udayagiri and Khandagiri datable to the first century B.C. are replete with these symbols. The Jaya-Vijaya-Gumphā and Ananta-Gumphā depict a tree within railings being worshipped by devotees. On the back wall of Ananta-Gumphā appears a *Nandipada* on a pedestal flanked on either side by a set of three symbols, a triangle headed one, *Śrīvasta* and *Svastika* without forming part of a scene, all of which are also represented on the Jaina *āyagāpatas* of the Kushāṇa period from Mathurā. The Hāthī-Gumphā inscription of Khāravela is also enclosed between two pairs of such symbols, one to the left of line 1-2, the second to the left of line 3-5, the third at the end of line 3 and the fourth at the end of line 16-17. Besides some of them are repeated over the pointed arch bands of Rāṇī-Gumphā, Gaṇeśa-Gumphā and Ananta-Gumphā. These symbols are regarded by the Jainas as good omens and form four of the eight auspicious objects (*aṣṭamaṅgalas*).

Bhagvanlal Indraji[78] identify the *nandipada* symbol as a "Bull symbol" and not as a mere foot mark of the bull." Possibly on the basis of *Chulla Kaliṅga Jātaka* in which the tutelary deity of Kaliṅga is represented in the shape of "white bull" and that of Assāka in the shape of a "black bull". The other two symbols i.e. the tree within

78. Qtd, B.M. Baura, *Old Brāhmī Inscriptions*, p. 144,

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railings or *Vṛkṣa chaitya* and the *svastika* are more commonly available not only in sculptures of ancient period, but also profusely decorate the punch-marked coins even having much earlier dates.

Sashikanta[79] accepted the *svastika* and *nandipada* or *nadyāvrata* symbols as ones among the eight auspicious things required at the time of worship among the Jainas, but he regarded the *vadha-maṅgala* and the *vṛkṣa-chaitya* symbols as replicas of a crown and the royal standard respectively as they occur at the beginning and end of the famous Hāthī-Gumphā inscription of Khāravela.

Elaborating his contention further N.K. Dash is of the opinion that the Kaliṅga Jina (symbol of Jina in Kaliṅga) which had been taken from Orissan part of Kaliṅga by Nandarāja of Magadha of the 4th or 5th century B.C. was brought back to Kaliṅga by the then Kaliṅga Emperor, Khāravela, who was a professed Jaina. This Kaliṅga Jina, therefore, was there long before the 4th or the 5th century B.C. It was then a symbol of philosophy of Jagannātha.

It is very interesting to observe that evidently the Jina symbol (Kaliṅga Jina) of Puri coast was not there in Puri from the 4th century B.C. to the 1st century B.C. During these centuries, it appears, this empty-place of the symbol was a sacred place called *Vedi* (altar) or *Mahāvedi* (great altar). In *Mahābhārata* after crossing the river Vaitarani Yudhiṣṭhira proceeds on towards this place and bathes at this sacred *Vedi* on the coast[80] and then from there goes to the Mahendra mountain. The same name *Vedi* and *Mahāvedi* in the same place is mentioned in the *Skanda*[81] *Purāṅa* as the place where Jagannātha images were established replacing *Niḷamādhava*. The same stone, it may give rise to the name of *Niḷamādhava* when it was re-established by Khāravela after more than 300 years.

M. Mansinha[82] examining the Gālamādhava Legend indicates that the imaginary replica of the Nilmalāi Śiva-liṅgam worshipped by the *Śavaras* was perhaps later changed into a Jaina Tīrthaṅkara image, probably of Jinanātha or *Jineśvara* and that king Gālamādhava is no other than the historic king Khāravela of Kaliṅga who had recovered a Jaina image from Magadha and had installed in a place "surrounded by the sea as *Kuśa* grasss steppes." This description in the Hāthī-Gumphā inscription fits in which the town of Puri even to day. The sudden disappearance of the deity in the legend refers perhaps to the snatching away of the Jaina image from Orissa by victorious Nanda king of Magadha. The Hāthī-Gumphā inscription proudly mentions its recovery by Khāravela after defeating the Magadha king. In the national consciousness of Orissa the historical Khāravela changed into legendary Gālamādhava as the great restorer. Khāravela also restored Jainism in Orissa in place of Buddhism which was accepted by Aśoka as the state religion.

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79. Sashikanta, *Hāthī-Gumphā Inscription of Khāravela and the Bhābru edict of Aśoka*, p. 64.
80. *Mahābhārata, Vanaparva (Tirthajātra Parva)*, Vangavasi, Edition, Ch. 114, Verse. 22-27, Bhandarkar Oriental Research Institute, Bombay, Ed. Ibid, Verse. 22-26.
81. *Skanda Purāṇa, (Utkal Khanda)*, XVIII, 16, XIX, 36, XXIX, 34. etc.
82. M. Mansinha, *Saga of the land of Jagannātha*, pp. 60,61.

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JAINISM AND JAGANNĀTHA CULT

The political greatness of Orissa is long past, but her religious greatness continues unabated. Her temples, images and many other monuments that stand proudly today rising above the ravages of time bear eloquent testimony to her predominence in the religious sphere and established beyond doubt the antiquity of the sanctity of the soil. Most of the monuments now stand were the centres of varied activities of a brave race vibrating with rich gay life. Their Gods and Goddesses, their temples and *stūpas* and all that they held so dear have become a proud heritage to the present Oriya people. Out of these Gods and Goddesses, *Tathāgatas* and Tīrthaṅkaras, has emerged the great Lord Jagannātha, as the sole representative of all the extinct Gods and Goddessses embodying in Him the chief elements of all. So the cult of Jagannātha, is a curious mixture of Many elements hetrogeneous and homogeneous wielded to one through a long synthetic process of evolution. In short Jagannathism if we may say so is the synthetic epitome of the different Indian cults that had gained currency among the people in different periods of history.

The points of Jaina affinity with Jagannātha cult are so many and so intimate that one may legitimately consider if Jagannātha is really not a by-product of Jainism which is the older creed. Puri is the land of Jagannātha as the great Jagannātha temple is located here. He is worshipped here along with Balarāma, Subhadrā and Sudarśana. There are a number of ceremonies associated with these deities which may have been derived from Jaina religion and its practices.

The deities are taken out in decorated chariots pulled by people in the main road (*Baḍadānda*) during car festival (*Rathajātrā*) and its return festival (Vāhuḍājātrā) every year. The deities are bathed ceremoniously (*Snānjātra*). The body of the deities changed and fresh images are substituted periodically, the connected festival is called *Nava Kaḷevara*.

The *Rathajātrā* seems to be an idea taken from Jainism. The structure of the *Rathas* or chariots are like Jaina *chaityas*. In Puri *Rathajātrā* is held traditionally on the second day of the full moon in *Āsāḍha* (June-July). This day is considered sacred. Any type of good work may be performed on that day as it is regarded as auspicious day (*Kalyāṇaka divasa*). The Jainas believe that on the day of the second full moon in Āsāḍha, the first Tīrthaṅkara Ṛṣabha was conceived for which *Chaitya Jātra* or *Ratha-jātrā* is observed.

Like the *Snāna jātra* (the bathing ceremony) of Lord Jagannātha, the Jaina deities also have their *Abhiṣeka* and *Snāna* ceremonies. The custom of colouring Lord Jagannātha's eyes and the *Nava Jauvana* dress after his *snāna* remind one of the same with the Jīna idols.

It should be borne in mind that if the moon remains in the constellation of *Puṣya* star on the same day the cars are drawn to the Gundicha temple, the festival is regarded specially auspicious. In that case, the moon reaches the constellation of the *Uttarā-*

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phālguni star on the *Herā* ceremony day. It is significant to note that on that day (the 6th day of waxing moon of *Āṣāḍha*, the moon remaining in the constellation of the *Uttaraphālguni star*). Mahāvīra descended to the womb of Devanandi from the *Puṣpattara*[83] heaven. Accordingly, Mahāvīra's descent is commemorated by the *Herā* ceremony. The term *Herā* seems to be variant to Sanskrit, *avaroha* (descent). The Goddess Lakṣmī goes to the Gundicha temple probably as Devanandi.

The *Navatattva* or the nine principles of things preached by Mahāvira at Gunaśila[84] are probably indicative of the functions carried on in nine days of the car festival. Animation (*Jīva*), the first principle of things is quite comprehensible from the movement of Gods in cars on the 17th day. In flux (*Aśrava*), the fifth principle means the pouring (in to the soul) of the subtle matter ready to be transformed into the *Karma*. This is probably illustrated on *Herā* ceremony day in commemoration of Mahāvīra's descent from the heaven to earth. Means, to keep the mind free from worldly attachment (*Nirajarā*) as incorporated by *Āḍapa-āḷati*. *Āḷati* seems to be variant of *Ālamba*, synonym of 'Prop'. Hence *Aḍapaāḷati* means the Enlightenment which is the prop in freeing the mind from the worldly attachment. Final deliverence (*mokṣa*) the 9th principle is signified in the return of the Gods to their permanent abode.

On the day following the return of the deities from the Gundichā temple commences the festival of *Hariśayana*. This event also suggests that the wandering of Jaina ascetics and their return to the place of meditation are signified in the car festival.

The name Jagannātha itself is Jaina origin. *Abhidhāna Rājendra*[85] mentions that the Jagannātha is another name of Jineśvara or Ādinātha Ṛṣabha. The *Vaṭa vṛikṣa* in the Jagannātha temple seems to be the symbol of Ṛṣabhadeva's tree.

The *Nīḷachakra* of Jagannātha has probably some relation with Ṛṣabha's *dharmachakra*. Wherever in India Lord Ṛṣabha is worshipped, the place is known as *Chakrakṣetra*. Mount Ābu in Rajasthan, so well known to the Jainas is known as *Chakrakṣetra*. Anandapur area including Podasingidi in Keonjhar district where Ṛṣabha figures are extensively worshipped is another *Chakrakṣetra*. Puri the seat of Jagannātha is also known as *Chakrakṣetra*. The offering of *Mahāprasāda* to Lord Jagannātha is known as *Kaivalya* and by taking it the devotees attain salvation (*Kevaḷa Jñāna*) which seems to have Jaina affiliation. A figure of Jaina Tīrthaṅkara is found fixed to the wall of the Jagannātha temple even now and Jaina adherents whenever visit Jagannātha temple worship it as Mahāvīra, the 24th Tīrthaṅkara of their pantheon.

JAINISM AND NĀTHA CULT

Nātha cult has its strong hold in some parts of Orissa in the medieval period. People of certain areas in Keonjhar, Puri and Cuttack districts seem to have patronised this cult. The *Nātha* cult is essentially a Yogic cult, but among the innumerable Yogic

83. *Kalpa-Sutra*, 1. 23.
84. *Ibid*, p. 115.
85. Vol. IV, p. 138.

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sects of India, the cult is characterised as the Nātha cult due mainly to the fact that its stalwarts generally bear the title of *Nātha* and the word *Nātha* has been regarded as a philosophic concept for a state of supreme existence.[86] The *Nātha* cult seems to represent a particular phase of *Sidha* cult of India. This *Sidha* cult is a very old religious cult with its main emphasis on a psychochemical process of *Yoga*, known as the *kāyā sādhana* of the culture of the body with a view to making it perfect and immutable and thereby attaining an immortal spiritual life. The Jainas on the other hand believe in serious penance and their Tīrthaṅkaras all found in *kāyotsarga* or *yogāsana mudrā*. The *Nātha* title of the prophets of the *Nātha* cult like Matsendranātha, Gorakhanātha, Minanātha, Bodhinātha, etc. appears to have been derived from the Jaina religious thought. Most of the Tīrthaṅkaras of the Jaina sect used *Nātha* at the end of their names. Besides, the traditional belief of the *Nāthas* is that Ādinātha is the first in the list of the chronology of the *Nāthas* and all secrets of *Yoga* proceed from him. Like wise Ṛṣabha the first Tīrthaṅkara of the Jainas is also known as Ādinātha. In a subsequent stage of their development the *Nātha yogīs* affiliated themselves with the Saivite cult. In the *Sāralā Mahābhārata* we find reference to the origin and practice of the *Nātha yogīs* which indicate their link with Jaina religion.[87]

JAINISM AND MAHIMĀ DHARMA

Exactly at the time when Raja Ramamohan Ray was carrying on his campaign against the worship of many Gods and idols in popular Hinduism and against other social and religious superstitions, an obscure person in the western jungle lands of Orissa was preaching the same heresies for which the great *Rājā* has come to occupy so distinguished a place in the social and political history of modern India.

The mysterious prophet is popularly known as "*Mahimā-Gosāin*". The expression "Mahimā Gosāin" means "the prophet of Glory" because perhaps he preached the Glory (*Mahimā*) of Alekha the God that cannot be delineated, *Gosāin* standing for "master" or prophet in Oriya. The cult that he has left behind is also known as either *Mahimā Dharma* "the cult of Glory" or simply *Alekha Dharma* "the cult of Alekha or the void".

Mahimā Gosain it is said was wandering near the Himalayas. He came down to Gaya and stayed there for some years wearing a red loin cloth. Later on, after some years he travelled to Lord Jagannātha in 1826. He was rolling in the dust and people started calling him "*Dhuḷiā Baba*". He preached his creed in certain parts of Cuttack and Puri districts and then travelled to Kapilasa hill at Dhenkanal and remained there in a state of trance for pretty long time. Rather he spent a substantial part of his active life in Kapilasa hill. Disciples such as Govinda Bābā and many more were attracted towards him. It is believed he travelled to Rairkhol to inspire and instil a spirit of devotion for "Mahimā" in Bhima Bhoi, a poet of the mass and directed him

86. S.B. Dasgupta, *Obscure Religious Cults*, p. 192.
87. *Sāraḷā Mahābhārata* (Oriya), *Sabhāparva*, Qtd. B.D. Mohanty, *Odisāra Nātha Saṁpradāya O' Nātha Sāhitya*. p. 242.

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to propagate the religion through his mass appealing poetry. *Mahimā Gosāin* the founder of *Mahimā Dharma* has not written any book and preached his teachings by oral instructions. But a considerable knowledge of his teachings is handed down to us by the writings of Bhima Bhoi the study of which shows that like all religions, particularly in India. *Mahimā* religion also is intermingled.

The main tenets of the *Mahimā* cult are (1) a casteless society.[88]

(2) recognition of one God who is Alekha or Void or He who cannot be described in words or figures and who therefore should not be worshipped through man made idols.

(3) abandonment of all external rituals, like pilgrimage or ceremonies as means of acquiring religious merit.

(4) preparation for spiritual emancipation through only strictly ethical way of living and through meditation on Alekha, and

(5) thinking always of the good of humanity as an essential part of the religious discipline.

As regards their monastic life the *Sujāti* (well known *Bhikṣu*) will discard all family usages and give up all (religious) practices and observances such as the performances of sacrifices and the making of burnt offerings.[89] Cutting of all connections with his wife and children, leaving behind his property and doing away with all religious vows and ceremonies, he will put on barks of *Kubhi* trees (*Kubhipaṭṭa*) and wander about with matted hair. He will sow the seed (the religion of) *Mahimā* in Jamvu-dvipa and will himself be blessed by finding his spiritual preceptor, *Brāhman*, learning the name of *Aṇākāra Mahimā* (and singing his glories) he will maintain himself by begging alms of the *Navaśūdras*. From *Telis*, *Tantis*, *Bhātas*, *Kerās*, *Rajakas*, *Kalarakas*, *Brāhmans*, *Kshatriyas*, and *Chāndals*, no alms are to be taken. They have been described in the *śāstras* as impure. These are low origin and so have been marked out. But the *Navaśūdras* are faithful follower of the Lords. So it is no sin to accept alms of boiled rice at their house. No other alms (than boiled rice) are to be taken from the house of the nine *Śūdras* and sleep has to be enjoyed in the proper time out side the town.

One might discern a touch of the *nirākāra* (formless) God of the sects like the Brahmos in their God. Their emphasis on *sevā* (service) tending the sick, inhibition against excessive sexual desire, scanty apparel, no partaking of food after sunset and their practice of burying the dead shows the influence of the *Digambara* Jainas. As a matter of fact, the hilly regions of Orissa and Bihar are replete with ruins of Jaina temples.[90]

88. M. Mansingha, *Saga of the land of Jagannātha*, p. 175.
89. N.N. Vasu, *Modern Buddhism and its followers in Orissa*, p 172.
90. L.S.S. O' Malley, *Bengal District Gazetteer, Singhbhum* pp. 23, 25.

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The Alekhists themselves indicate that their religion had originated, from the saints of angelic character of a very remote past who never cared to cover their nakedness even with a rag or the bark of a tree, who came to the hilly tracts of Orissa, lived there like beasts and tended the sick and the distressed in their own 'Mahimā' (Glory of service to humanity).

Historians like B.C. Mazumdar[91] affirm that those nude saints of the past were none other than the early Jains who as history records, had in the olden times applied themselves to uplifting the forest tribes of Chotanagpur (Bihar) and Orissa by residing there and moving about with them in large numbers.

There goes an interesting story about how this sect originally moving about in nudity, came to wear the bark of *Kubhi* tree. Once a *Mahimā guru* of very ancient times appeared before his naked disciples. As the disciples fell prostrate before him to do him honour the *guru* told them in Oriya verse.

Uṭhare tumbhey Jhatā
Pindharey Kumbhi Paṭṭā

(Rise ye soon and wear the bark of Kumbhi tree). Later the *Mahimā Svāmī* who was the spiritual master of Bhima Bhoi was said to have advised his 64 principal disciples.

Paṭṭa Chārḍi Pāṭa pindha
(Give up bark and put on cloth)

After the demise of *Mahimā Svāmī*, his disciples took to ordinary cloth dress dyed in yellow with a girdle of rope made from *Kumbhi* bark around their waists.

It was in this dress that Bhima Bhoi's followers clad when they raided Jagannātha temple in 1881. Their garments were obviously loose and scanty and no wonder they should have seemed "almost in a state of nudity" to the observers when they rushed and jostled about while being clad in them.

JAINISM AND THE UḌĀPARVA

A great festival is observed in village Badasai of Mayurbhanja district on *Vaisākhi purṇimā* when the people of the area use to worship a *Chaumukha* containing four standing Jaina Tīrthaṅkaras of Ṛṣabhanātha, Ajitanātha, Chandraprabha and Pārśvanātha along with their *chauri* bearers and *lāñchanas* within niches of the four sides. This *Chaumukha* is known at this place as "Chandraseṇā". N.N. Vasu identified this *chaumukha* with a Buddhist *chaitya* and accordingly connected the celebration to that of Buddhism.[92]

91. B.C. Mazumdar, *Sonepur in Sambalpur Tract*, pp. 126-36.
92. N.N. Vasu, *Modern Buddhism and its followers in Orissa*, p. 145.

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This practice has obtained for a long time past and is known in the locality as *Uḍāparva*. Some twenty-five thousand low class people muster there on the occasion, the Bathuries of course forming the majority. Dressed as *Bhakta*, they celebrate the ceremony of *Chandraseṇā pujā*, suffer themselves to be pierced without a murmur with a hook and merrily and lustily swing on the *Chaḍak*. A very great enthusiasm prevails on the occasion. Some times even so large a number as two hundred *Bhaktas* vie with one another to have their bodies pierced with hooks impelled by a strong and irresistible desire to have their vows to the effect literally fulfilled, a piece of cloth is then tied round their bodies over the pierced parts and lustily do they enjoy swings on the *chaḍaka post* planted for the purpose. Even the public in general regard this festival held once annually as a highly holy and dignified one. Even the *Brāhmanas* are second to no other castes in their regard and enthusiasms for this festival.

It is not known exactly in which way *Uḍāparva* is connected with this image. Different versions of this *parva* are widely prevalent in other parts of the state. It can be reasonably concluded that the local people either confused this *chaumukha* with their sacred deity of *Chandraseṇā* or this practice of serious torture to the body had some evident connection with the vigorous penance practised by the Tīrthaṅkaras in the past. The large number of Jaina relics of Pārśvanātha, Ambikā, Mahāvīra, and other Tīrthaṅkara figures in addition, at places like Badasai, Koisali, Pundal and Barudi strongly support this contention.

SARĀKAS

Sarākas (*Śrāvaka*), a caste of people are inhabiting parts of the districts of Cuttack, Dhenkanal, Balasore and Mayurbhañja of present Orissa. They are also extensively settled in Chotanagpur, Manbhum, Singhbhum areas of Bihar and a few adjacent areas in the West Bengal. They seem to be Hinduised remnant of the early Jaina people to whom local legends ascribe the ruinous temples, the defaced images and even the abandoned copper mines of some parts of Bihar and Bengal. The temples and images indeed are proved by their well marked and characteristic symbolism to be the handiworks of Jaina artists.

It is not at all possible to picture the ancient culture of the *Sarākas*. The materials available for reconstructing the past are meagre and unreliable, we shall avail ourselves of the dim light which they throw on the past glories of a lost race. There is a tradition that every *Sarāka* family had its own tank. The sites of ancient settlements are studded with big tanks most of which have silted up. People say that the number of families in a particular settlement can still be traced by counting the number of contiguous tanks in the locality, as no *Sarāka* family ever used a tank that did not belong exclusively to it. The tanks that exist to this day are quite big and their excavations indicate a high state of civilisation.[93]

93. S.N. Ray, *JBORS*, Vol. XII, Part.III, p. 54.

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As regards their internal structure and marriages H.H. Rislay[94] writes the *Sarākas* have no subcastes. Their sections are of the eponymous type and this fact coupled with their comparatively defined caste of features and light complexion, seem to confirm their claims to be deemed of Aryan descent. The prohibited degrees are the same as in the case of high caste Hindus. They marry their daughters as infants, forbid widows to remarry and do not recognise divorce. Polygamy is permitted in so far that a man may take a second wife if he has no hope of obtaining a male issue by his first wife. The marriage ceremony is of the standard type.

The *Sarākas* of Manbhun, while retaining the tradition, that their ancestors were Jains, appear themselves to have completely adopted Hinduism. They worship the Hindu Gods with the assistance of Brahmans, nor have they retained, as might perhaps have been expected any of the characteristics of Tīrthaṅkaras or glorified saints of the Jains under the disguise of minor or household gods. In Lohar danga on the other hand Pārśvanātha, the twenty-third Tīrthaṅkara, who is believed to have attained *nirvāṇa* on Paraśnātha hill in Hazaribag is still recognised by the *Sarākas* as their chief deity though they also worship Syāmāchand, Radhāmohana and Jagannātha. Brāhmanas officiate as their priests and in no way forfeit their social reputation by doing so. In all Jaina temples, indeed the ministrant priests are *Brāhmanas*.[95]

In point of social standing they rank high and *Brahmanas* will take water and *bakki* articles of food from their hands. *Sarākas* themselves retain all the prejudices of the Jains in regard to eating the flesh of any kind of animal. Life may on no account be taken. Their diet therefore consists entirely of vegetables and it is said that if in preparing their food any mention of the word "cutting" is made the omen is deemed so disastrous that everything must be thrown away. Subject to these conditions, *Sarāka* will eat the leavings of *Brāhmanas* and will take water or sweetmeats from *Rajputs*, *Vaidyas* and *Kāyasthas*.[96]

When Jainism entered into interior of Singhbhum in Chotanagpur area they came to be known as *Sarākas* or the *Śrāvakas*.[97]

O' Malley observes that the name *Sarawāk*, *Serāka* or *Sarāka* is clearly a corruption of *Śrāvaka*, the Sanskrit word for hearer, which was used by the Jains for the lay brethren i.e. Jains engaged in secular pursuit, as distinguished from "*Yati*" i.e. priests or ascetics. It appears probable that the latter remained in Manbhum where several Jaina temples have been found while the *Śrāvakas* or lay Jains penetrated the jungles where they were rewarded with the discovery of copper, upon the working of which they must have spent all their time and energy.[98]

94. H.H. Rislay, *Tribes and castes of Bengal*, pp. 236-37.
95. *Ibid*, p. 237.
96. *Ibid*, p. 237.
97. P.C. Raychaudhury, *Jainism in Bihar*, p. 61.
98. *Bengal District Gazetteer, Singhbhum*, 1906, p. 25.

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This practice has obtained for a long time past and is known in the locality as *Uḍāparva*. Some twenty-five thousand low class people muster there on the occasion, the Bathuries of course forming the majority. Dressed as *Bhakta*, they celebrate the ceremony of *Chandraseṇā pujā*, suffer themselves to be pierced without a murmur with a hook and merrily and lustily swing on the *Chaḍak*. A very great enthusiasm prevails on the occasion. Some times even so large a number as two hundred *Bhaktas* vie with one another to have their bodies pierced with hooks impelled by a strong and irresistible desire to have their vows to the effect literally fulfilled, a piece of cloth is then tied round their bodies over the pierced parts and lustily do they enjoy swings on the *chaḍaka post* planted for the purpose. Even the public in general regard this festival held once annually as a highly holy and dignified one. Even the *Brāhmanas* are second to no other castes in their regard and enthusiasms for this festival.

It is not known exactly in which way *Uḍāparva* is connected with this image. Different versions of this *parva* are widely prevalent in other parts of the state. It can be reasonably concluded that the local people either confused this *chaumukha* with their sacred deity of *Chandraseṇā* or this practice of serious torture to the body had some evident connection with the vigorous penance practised by the Tīrthaṅkaras in the past. The large number of Jaina relics of Pārśvanātha, Ambikā, Mahāvīra, and other Tīrthaṅkara figures in addition, at places like Badasai, Koisali, Pundal and Barudi strongly support this contention.

SARĀKAS

Sarākas (*Śrāvaka*), a caste of people are inhabiting parts of the districts of Cuttack, Dhenkanal, Balasore and Mayurbhañja of present Orissa. They are also extensively settled in Chotanagpur, Manbhum, Singhbhum areas of Bihar and a few adjacent areas in the West Bengal. They seem to be Hinduised remnant of the early Jaina people to whom local legends ascribe the ruinous temples, the defaced images and even the abandoned copper mines of some parts of Bihar and Bengal. The temples and images indeed are proved by their well marked and characteristic symbolism to be the handiworks of Jaina artists.

It is not at all possible to picture the ancient culture of the *Sarākas*. The materials available for reconstructing the past are meagre and unreliable, we shall avail ourselves of the dim light which they throw on the past glories of a lost race. There is a tradition that every *Sarāka* family had its own tank. The sites of ancient settlements are studded with big tanks most of which have silted up. People say that the number of families in a particular settlement can still be traced by counting the number of contiguous tanks in the locality, as no *Sarāka* family ever used a tank that did not belong exclusively to it. The tanks that exist to this day are quite big and their excavations indicate a high state of civilisation.[93]

93. S.N. Ray, *JBORS*, Vol. XII, Part.III, p. 54.

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94. H.H. Rislay, *Tribes and castes of Bengal*, pp. 236-37.
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98. *Bengal District Gazetteer, Singhbhum*, 1906, p. 25.

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The same tradition of the former rule of these people was discovered by Major Tickell who in 1840 wrote. "Singhbhum passed in to the hands of the *Surawaks*, a race now almost extinct, but then numerous and opulent, whose original country is said to have been Sikrabhum and Pacheta. The oppressions of the *Surawaks* ended in their total expulsion from the Kolahan".[99]

This tradition is also referred to as follows by Colonel Daton in the *Ethnology of Bengal*. "It is admitted in all sides that one part of Singhbhum was held by the people who have left monuments of their ingenuity and piety in the adjoining district of Manbhum and who were certainly the earliest Aryan settlers in this part of India the Sarawaks or Jains."

In the Kolhan also there are still a large number of tanks called *Sarāka* tanks by the Ho's. Not only Kolhan but other parts of Singhbhum and Sareikella and Kharsuan also abound in such ancient *Saraka* tanks. The enormous tank of Ahar Vanda with remains of ruins of temples near its banks in Karaikella Paraganah of Seraikella ex-state and the Mullik Vandh are best examples of such Sarakatanks.[100]

The influence of Jainism in the district of Singhbhum is also borne out by many ancient relics at Benusagar.

In the interior of Mayurbhanj district extensive ruins of *Sarāka* settlements are still met with. The *Sarākas* were an ancient people. Near about Khiching in Mayur-bhanja, there existed in the long past extensive *Sarāka* settlements. The sites are covered over with earthen mounds. In the Khiching and Baripada Museums we have large hoards of Jains Tīrthaṅkara images displayed in the galleries. They have been recovered from different parts of the district. In addition places like Koisali, Badasahi, Pundal, Kasaba, Adipur, Jagannāth temple of Baripada town, etc. preserve series of Jaina relics.

Tradition has it also that the Sarākas in the palmy days of their existence exer-cised a shadowy influence over the whole of Mayurbhanja. Their culture and superior organisation struck the imagination of the aboriginal tribes who looked upon them almost as demigods. Ruined temples at the sites of their settlements still testify to their ancient glory, but their houses have completely disappeared. They might have been built stone temples exquisitely carved for their Gods, but probably they did not care to build even stone houses for themselves. This is quite in keeping with their religious temperament. People in the villages of Orissa even now build stone or brick temples for their Gods although they are living from generation to generation in thatched mud huts.[101]

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99. *JASB*, 1840, p. 696.
100. P.C. Raychaudhury, *Jainism in Bihar*, p. 63.
101. S.N. Ray, "The Sarakas of Mayurbhanja". *JBORS*, Vol. XII, Pt. III, p. 49.

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The tanks that exist to this day are quite big and their excavations indicate a high state of civilisation. But that is not all. Iron implements of husbandry, tools, broken swords have been dug out in pretty large number from the mounds. Images of stone, some of them exquisitely carved and belonging to Jaina pantheon have been unearthed. Ruined temples of stone stand in cluster indicating the high water mark of civilisation. Tradition asserts that each *Sarāka* family had its own temple as its own tank. No graveyard exists near the site of settlement and the question naturally arises whether the *Sarākas* used to burn their dead. It is not possible to give a definite answer. The graveyard with its stone memorials is the last thing to perish, and if it existed at all it should have outlived the ruined temples. Tradition does not tell us anything about the manner in which they used to dispose of their dead. In the absence of better evidence we may presume that the *Sarākas* used to burn their dead.

The Bamanghati copper plate[102] grants of Panabhañja records grant of villages to the *Sarākas* (weavers) in Devakunda and Korapindiya *Viṣayas* of Uttarkhanḍa of Khijjiṅga. The villages so granted were Timanḍira, Nankola, Jamvapodaka and Vasantagrāma.

From Charampa (Bhadrak) a number of Jaina relics were brought to the Orissa State Museum and still there are a few available in the site. A large tank is also noticed at the place. All these Jaina relics were found under a banyan tree on the eastern bank of the tank. *Sarākas* (Tantis), a class of weavers of the earlier days were associated with their worship.

In Dhenkanal district a number of *Sarāka* settlements also found in the Sadar subdivision. The villages like Kantāpāṭaṇā, Rājuāpāṭaṇā, Aukhumāpāṭaṇā, Sarāka Pāṭaṇā, Nuagāon Pāṭaṇā, Champāpāṭaṇā, Jenāsāhupāṭṇā, etc. are all inhabited by the *Sarākas*. Some of them even today live on weaving clothes. The more affluents among them practice various trades.

In Athagarh, Banki, Baramba and Tigiria areas of Cuttack district these *Sarākas* settling in villages like Arakhapatana, Rago-dipāṭaṇā, Nuāpāṭaṇā, Jaripāṭaṇā and Māṇiābandha follow weaving as their main occupation. Of late some of them indulged in trades of local commodities. Few of them also practice agriculture. In all these villages they vigorously follow the habits and manners like their *Sarāka* bretherns settled elsewhere. Their religious affinity must have been with Jainism. We have recovered a Jaina Tīrthaṅkara image from village Hatamala of Tigiria area. Another Tīrthaṅkara image is also noticed in the Rupanātha temple of Narasinghpur area. In the past two Jaina Tīrthaṅkara images were also found preserved in the Baramba palace. In Vaideswara of Banki area also a Jaina Pārśvanātha image is kept inside a small temple.[103]

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102. S.N. Rajguru, *Inscriptions of Orissa*, Vol. VI, p. 7.

103. C.D. Mahapatra, *Archaeological Remains of Narasimhapur* (Oriya).

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In the recent years some people regarded the *Sarākas* settling in village Nuāpāṭaṇā as Buddhists and a new Buddhist shrine constructed for them with the plantation of a *Bodhidruma*. Surprisingly enough, the *Sarākas* of these villages do not pay any ceremonial visit to the Buddhist site of Bānesvaranāsi of Narasimhpur area nor they have any religious link with the famous Buddhist sites in other places of the district. Rather they come occasionally to Udayagiri and Khandagiri to pay obeisance to the Jaina Tīrthaṅkaras.

JAINA IMPACT ON SOCIETY AND LITERATURE

The creed has had its impact on the life style of Oriyas. Vegetarianism is deep seated in the rural areas especially among the *Sarākas*. Worship of the *Vaṭa* tree (Ficus) *Kalpavaṭa* social custom are drawn from Jainism. Parables and some of the folk tales of Orissa are apparently drawn from the Jaina parables which are of very early age. Medieval Oriya literature including the *Mahābhārata* of Śāralā Dāsa is definitely coloured by Jainism. The story of Jagannātha in the Oriya *Mahābhārata* of Śāraḷā dāsa appears to be a Jaina parable in a different form. Works like the old *Baula charita* and *Rāmagātha* have a strong Jaina influence *Bhāgavata* of Jagannatha Dasa, *Viṣnugarbha purāṇa* of Chaitanya Dasa, *Rasakollala* of Dina Krushna Dasa are replete with versions of Jaina philosophical discussions and practices. The section on *Ṛṣabha Charita* in the 5th *Adhyaya* of 5th *Khanda* of Jagannātha Dasa's Oriya *Bhāgavata* we find references to the practice of *Bramhahcharya*, *Ahiṁsā Śrādha*, *Satkarma*, etc. as parts of the instructions of Ṛṣabha Deva to his one hundred sons. Which are nothing but based on Jaina ideology and code of domestic life. The observance of *Aṣṭamangala* after marriages seems to have been derived from the Jaina tradition.

In Kaliṅga a measuring rod was introduced by the Jaina priests and it is called Jīnakoḷa.[104] Many Jaina scholars were employed as astronomers and administrators of the Courts of various south Indian royal families as observed by D.C. Sircar.[105] These Jaina astronomers seem to have introduced the *Saka* era in this country. The earliest known '*Śakāvda*' is used by the Jaina author, Siṁhasuri in his *Lokavibhāga* which was written at Kanchi in *Śakāvda* 388 (A.D. 466). In Orissa several writers and engravers of copper plate inscriptions seem to have belonged to the Jaina sect which is evident from their names such as Sarvachandra, Khandichandra, Bhanuchandra, Vinaya Chandra, etc. The Goldsmiths of south Orissa are generally called *Sarabha*, a derivation of *Śrāvaka*.[106] A sect of people known as Kaliṅga *kumuti* are practising trade and commerce. They are said to have hailed from the south (Mysore) and after adopting Jainism maintained trade link between the two areas.[107]

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104. S.N. Rajguru, *Inscription of Orissa*, Vol. III, Part-I Page. 51, foot note. 3, p. 71 and p. 135.

105. D.C. Sircar, *Indian Epigraphy*, p. 263 ff.

106. S.N. Rajguru, *Inscriptions of Orissa*, Vol. II, pp. 2, 11, 16, 21, 26, and 31 and surnames, Ibid., Page 362.

107. S.N. Rajguru, *Konarka* (Oriya), March, 1959, p. 19.

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Gopinatha Mohanty[108] referring to an account in the *Śāraḷa Mahābhārata* (Oriya) assumes that Jānughanṭa was probably a very powerful king of Kaliṅga who lived through begging alms, remained naked (*Digambara*) and followed the principle of non-violence. These practices are quite in common with Jaina religious faith.

The followers of this king are known as *Jānughanṭiā* in rural Orissa. They have their *mathas* in Baramba, Narasinghpur and Khandapara areas of Cuttack and Puri districts. They move in the main street of the villages without asking for doles. The villagers, hearing the tinkling sound of the bell tied to their thighs, offer them rice not in hand but in tiny baskets. But the followers of this sect wear *tulasi* garlands and fix *tulasi* sticks in their ears. They consider themselves as followers of Paraśurāma who after defeat in the hands of Rāma retired to the life of Yogic practices.

108. L.N. Sahu, *Oḍiśāre Jaina Dharma* (Oriya) Appendix No. 4 pp. 218-19.

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3

Survey of Jaina Monuments of Orissa

Jaina monuments, are concentrated not only in the hilly tracts of Koraput, Keonjhar and Mayurbhanja districts but also in the plain areas of Cuttack, Puri and Balasore districts of Orissa. The earliest remains of this religion are noticed in the twin hills of Udayagiri and Khandagiri. In the early medieval period however, new centres developed in Keonjhar and Koraput districts when the areas surrounding Udayagiri and Khandagiri became centres of Buddhist and Brahmanical activities. But in a later phase Jainism seems to have received patronage from the major ruling dynasties of the medieval Orissa. In this chapter an attempt has been made to bring to light the Jaina relics of the districts referred to above. The stray findings of Jaina antiquities of other areas of the State do not make any substantial addition to our knowledge. While discussing the Jaina monuments special care has been taken to describe the sites, history of the monuments, and their present condition.

PURI DISTRICT

With beginning at the twin hills of Udayagiri and Khandagiri Jaina activity seems to have spread to the rural areas of Puri district at different periods of Orissan history. But unfortunately we do not find Jaina relics of earlier phase comparable to the relief sculptures of the caves of Udayagiri and Khandagiri from any other site of the district. Rather it is evident that the caves of these hills maintained a continuous tradition of Jaina activity till recent times. We have elsewhere tried to associate Jaina religion with the development of Jagannātha cult in Orissa. In addition to Udayagiri and Khandagiri hills the other notable places of Puri district having Jaina relics are Sisupalgarh, Brahmesvar patna, Chadheibar, Bagalpur, Nibharana, Kakatput, Achutarajpur, Banapur, Puri, Sri Ramachandrapur, Panchagaon, Lataharana and Bhain-chua near Bhubaneswar. For the sake of convenience we may commence our investigation from Udayagiri and Khandagiri hills.

The caves on Udayagiri and Khandagiri hills near Bhubaneswar of Puri district dominated the scene of Jaina activity in Orissa since the days of Khāravela of the first

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century B.C. as revealed from the records incised in Hāthī-Gumphā and several other caves of the place. These caves were first noticed by A. Sterling who partially described them in the 15th volume of the Asiatic Researches published in 1825. After him several other scholars like Kittoe, Fergusson, R.L. Mitra, Hunter, Beglar, Princep, Luders, Flect, K.P. Jayaswal, R.D. Banerji, Bhagavanlal Indraji, John Marshall, M.H. Arnot, Stella Kramarisch, M.M. Chakravarty, B.M. Barua, B.P. Chanda, H.C. Raychoudhuri N.N. Ghose, K.C. Panigrahi, N.K. Sahu and D. Mitra, discussed on various aspects of these caves.

The two hills, rising abruptly amidst a wide expanse of arid laterite soil, are separated from each other by a narrow defile through which passes the modern road from Bhubaneswar to Chandaka. The Chasm is scarcely fifty yards wide in its broadest part, but at the base the two portions almost touch each other. This fracture has given its specific name to the second hill in question and the generic name to the entire range.

The crest of Khandagiri, on which is situated a modern Jaina temple, is 123 feet high, 13 feet higher than that of the Udayagiri.[1]

The entire area was earlier covered with a dense forest. Trees rising from the crevices of the rocks and ferns and small shrubs in cracks, hollows and low sheltered places, where the disintegrated rocks have left a layer of mould for their growth, enveloped it in a pretty thick coating of verdure. The most prominent and exposed surfaces remained bare as usual.

The substance of rocks in these hills is coarse grained sand stone of a varied, texture mostly soft, porous and incohering, easy to excavate but unsuitable for finished carvings. The stone being brittle, the caves which were once excavated on different ledges of the hills have become an easy prey to the inclemencies of weather.

The secluded situation of the hills, with no human habitations to disturb the tranquillity necessary for their meditation and religious practices, was probably responsible for the selection of the site for rock-cut monastic retreats of Jaina monks.

The legendary account reveals that the hills were formerly constituted a part of the Himalayas at which time they were inhabited by numerous Ṛṣis who dug the caves now found in them. They were taken up bodily, ascetics, and all, by Mahāvīra Hanumān, with other masses of rock to build the bridge of Rāma, but by some accident, were allowed to drop in their passage through the air, when they alighted in their present position.[2]

The records on the walls of caves reveal that some time in the first century B.C. or slightly earlier, the rulers of the Cheti dynasty who called themselves *Mahāmegha vāhanas* exercised supremacy over Kaliṅga. Of the rulers of the dynasty only the names

1. R.L., Mitra, *The Antiquities of Orissa*, Vol. II, p. 6.
2. A Sterling, *JASB*. Vol. VI, p. 1076 (note).

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of Khāravela and Kūdepa, together with that of a prince, Vadukha, are known from the inscriptions though their mutual relationship is yet to be established satisfactorily.

It is obvious that during the rule of the *Mahsmeghavāhanas*, the hills were excavated with caves. The activities of Khāravela are widely narrated in the Hāthī-Gumphā inscription so also of Kūdepa and Vadukha are only known as the donors of the two cells of the lower storey of cave No. 9, (Mañchapurī) of Udayagiri. In addition, Khāravela's chief queen is known to have been the donor of the upper storey cave No. 9 (Svargapurī) of the same hill. The example set by the royal family in patronising Jaina religion was ably followed by many officials. Among them we find the names of Chulakamma, Kamma, Bhuti, the Nagar Akhadaṁsa, Nākiya, the Mahamātra, and Kusuma, the *Pādamulika* from inscriptions depicted in some of the caves of the place. It is also almost certain that the caves originated during this period. At the same time an earlier origin of the Jaina establishment on the hills is not entirely ruled out. It is also not unlikely that the Kaliṅga Jīna taken by the Nanda king and recovered by Khāravela had its original enshrinement on the hills and was reinstalled here by Kharavela.

Though after the fall of the *Mahāmeghvāhana* dynasty Jainism received a temporary setback, it still continued to be the religion of Kaliṅga with these hills as its stronghold. The dominance of Saivism at Bhubaneswar during the post-Gupta period had little to do with the Jaina establishment at Udayagiri and Khandagiri, which as inscriptions show, continued to be inhabited under the Bhaumas and their successors, the Somavaṁśīs. During the rule of the Somavaṁśīs, Khandagiri called Kumāra parvata in an inscription of the fifth year of Udyotakeśarī in cave No. 11, acquired greater importance and a few old cells were purposely converted into sanctuaries by the carving of images of the Tīrthaṅkaras and *Śāsanadevīs* on the walls. This period is also noted for the erection of structural temples suggested not only by the above mentioned epigraphical record revealing the setting up of twenty-four Tīrthaṅkaras, but also by the discovery of a large number of nude chlorite images of different Tīrthaṅkaras and architectural fragments and votive temples lying in some areas of the hill. The prolonged *Digambara* association of the Khandagiri caves during the reign of the Gaṅgas and their immediate successors, the *Gajapatis* is proved by the series of crude Tīrthaṅkara figures carved on the inner walls of Mahāvīra-Gumphā of Khandagiri which are not earlier in date than the 15th century and may be even later.

In the late medieval period, Haridāsa and Arakhita Dasa appear to have made the caves of Udayagiri and Khandagiri their abodes. The *paduka matha* at the foot of Udayagiri hill is said to have been established by him. His followers unaware of the date also claim that Arakhita Dasa was responsible for the excavation of these caves. Ananta Dasa and Sidha Baranga Dasa were the other mendicants who either remained at this place for some time or referred to the hills in their works. Haridasa's association is well preserved in tradition in naming a cave after him.[3] *Mahimā Gosāin*, otherwise

3. N.K. Sahu, *History of Orissa*, Vol. I, p. 383 (foot note—1).

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known as Dhulia Baba is said to have spent some years in *Samādhi Yoga* at this place.[4]

Tradition also reveals that another mendicant known as *Phalāhāri Bābā* (who lived on fruits only), the identity of whom is not properly established so far, once resided in the caves and worshipped the images of Ananta, Kiśorī and Vasudeva. He arranged car festivals for these deities every year till his death.

In the beginning of the 19th century, a temple was constructed on the crest of Khandagiri hill and the place is frequented by Jainas and Parwar merchants of Cuttack who assemble here in large numbers once every year to hold a festival of their religion. R.L. Mitra[5] records two occasions when feasts occur at the temple, one on the thirteenth of the moon in the month of chaitra when a large number of Oswal merchants of Cuttack, Puri and other neighbouring places assemble to pay their respect to Mahāvīra, the last of the twenty-four Jinas and celebrate the anniversary of his birth day of importance, the *pariusana*, or reading of the *Kalpasūtra*. During his visit to the place *Brāhmana* priests were attending to the temple rituals with little interference in the activities of the visiting Jaina devotees from distant parts of the country. There is no restriction even though, it is now managed by the Jainas to allow entry of casual visitors belonging to other religious order.

The images of Chakreśvarī and Rohini on either side of the verandah wall of the Bārabhujī-Gumphā are still attended by *Brāhmana* priests of the neighbouring area. They, however, worship them in the name of *Bārabhuji*-Durgā and accordingly the cave derived its name as Bārabhujī-Gumphā.

In addition, a large gathering of people is held on *Māgha saptamī* and continues till the full moon day of the same month. According to traditional belief, the devotees, who witness the rising sun at Konark (Chandrabhaga) on *Māgha-Saptamī* day, pay a return visit to the place via Puri and then proceed to Viraja *Kṣetra* (Jajpur) for culmination of their itineracy. During the whole period from *Māgha saptamī* to the *purṇimā* day the people visit the caves, arrange feasts, spend the nights in the caves with recital of *Bhajanas* to the tune of traditional musical instruments especially cymbals, *mridaṅgas* and *khañjaṛis*.

It is thus evident that the Jaina occupation of the hills was continuous if with occasional breaks, from even before the time of Khāravela down to the present day.

As there is no river flowing by the side of the hills, a few reservoirs some of them stepped (*vāpi*), were cut into the rock to hold rain water, such reservoirs exist on both the hills. On the Udayagiri, two of them, called Hāthī-Nisuṇi and Lalitakunda can be seen respectively to the east and north-east of cave No. 10 (Gaṇeśa-Gumphā) on

4. Biswanatha Baba, *Satya Mahimā Dharma Tattvasāra* (Oriya), p. 2.
5. R.L. Mitra, *The Antiquities of Orissa*, Vol. II, pp. 64-65.

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the Khandagiri there are two, the Ākāśa Gaṅgā(Fig. 33) and Rādhā kunda, besides two tiny ones, the Shyāma kunda and Gupta-Gaṅga.

Apart from the two main routes to the caves of Udayagiri and Khandagiri, a number of minor routes are noticed both on the rocks and amidst thick growth of vegetations. Those which are through living rock, are cut in steps at times very steep and inconvenient to pass through. The caves of both Udayagiri and Khandagiri were excavated at different heights and places for which it becomes difficult to follow a regular route to locate their positions. To overcome this difficulty the Archaeological Survey of India recently published a Guide Book written by Debala Mitra in which some eighteen caves in Udayagiri and fifteen in Khandagiri are enumerated along with their traditional names. The enclosed map of the said Guide Book indicate to their location on the hills on the basis of contour.

They are Udayagiri—(Fig. 1)

Cave No. 1—Rāṇī-Gumphā—The lower storey
—The upper storey.

No. 2—Bājāghara-Gumphā.
No. 3—Chhoṭa-Hāthī-Gumphā.
No. 4—Alakāpurī-Gumphā.
No. 5—Jaya-Vijaya-Gumphā.
No. 6—Paṇaśa-Gumphā.
No. 7—Ṭhākurāṇī-Gumphā.
No. 8—Pātālapurī-Gumphā
No. 9—Mañchapurī-Gumphā —The Lower storey.
—Svargapurī-Gumphā —The upper storey.
No. 10—Gaṇeśa-Gumphā.
No. 11—Jamveśvar-Gumphā.
No. 12—Bāgha-Gumphā.
No. 13—Sarpa-Gumphā.
No. 14—Hāthī-Gumphā.
No. 15—Dhānaghar-Gumphā.
No. 16—Haridāsa-Gumphā.
No. 17—Jagannātha-Gumphā.
No. 18—Rasavi-Gumphā

Khandagiri—(Fig. 2)

Cave No. 1—Tātowā-Gumphā No. 1
No. 2—Tātowā-Gumphā No. 2
No. 3—Ananta-Gumphā.
No. 4—Tentuli-Gumphā
No. 5—Khandagiri-Gumphā

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No. 6—Dhyānaghar, Dhyāna-Gumphā or Shell Cave.

No. 7—Navamunī-Gumphā

No. 8—Bārabhuji-Gumphā

No. 9—Triśula-Gumphā, Sātabakhāra or Mahāvīra-Gumphā.

No. 10—Ruined cave beyond cave No. 9

No. 11—Lalātendu-Keśarī-Gumphā

No. 12—Ruined cave near Rādhākunda.

No. 13—Ruined cave beyond Rādhākunda.

No. 14—Ekādasi-Gumphā.

No. 15—Cave near Gupta Gaṅga.

These caves do not bear any authentic names on their bodies, but the local people have given them some fanciful names. They have little historical significance. Some of them have been named after their general shapes, some after specific sculptures or motifs on the facades and others after the names of medieval mendicants who occasionally made these caves their abodes. A few of them also bear names on them. To avoid confusion we have adopted the number and the traditional names adopted by the Archaeological Survey of India for our purpose. An account of these caves is given below.

Udayagiri

Cave No. 1 —Rāṇī-Gumphā. (Fig. 3)

Rāṇī-Gumphā consists of a two storeyed monastery covering three sides of a quadrangle, the fourth or south-eastern side being open. It is formed of the original rock, cut smooth with a gentle slope towards the open side. The cave deserves a unique place among the contemporary rock-cut caves by virtue of its lavishly sculptured friezes, commodious wings, large number of cells and the spacious quadrangle in front. It is now shorn of its pristine grandeur due to the fall of the verandah of lower storey of the main wing exposing the sculptured facade to the inclemencies of weather.

Lower storey—Right wing

Facing south-west, this wing consists of a large single cell with three entrances and a pillared verandah with bench in front. The roof of the cell is designed flat contrary to the floor which has been raised at the back. The three entrance doors of the cell are flanked by pilasters. The size of the door-ways compel a man to crawl to enter inside. The pilasters are crowned by bulls and winged lions on corbelled abacus. The tympana within arch-bands are all without decoration. But the arches over the door-ways are relieved with decorative motifs the lower parts of which are connected by railings.

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The arched band over the left doorway is carved with fruits like mangoes and plantations attached to creepers issued from the mouths of two animals at the base. *Nandipada* is the crowning element of this arch. The arched band over the central door-way is relieved with honey-suckles and a full blown lotus at the centre issued from the mouths of two couchant elephants. *Śrivatsa* is the crowning object at the pointed top of this arch. The arch over the right door-way, as indicated from the available portions, is decorated with lotus bunds and their stems with *Nandipada* as the crowning element.

The two full and half spandrils are relieved with a series of human figures in various acts of devotion. The first scene from the left is a couple standing with folded hands flanked by a dwarf under a tree on the left and a casket like object in her right hand. The next compartment has one male and two females with folded hands, seated on a bench and flanked on the right by a woman holding a tray and on the left by another holding a vase (?). The third compartment shows a female dancing under a pavilion supported by decorated posts, and four seated accompanists playing on musical instruments like *mridaṅga*, drum, flute and harp. The fourth scene begins with a female holding forth a tray followed by a man advancing with folded hands and a woman carrying a tray and an urn. The last figure of the panel is a boy. On the walls flanking the terminal piers of the verandah are two sentries.

The cell including the verandah has a raised plinth. The verandah was once supported by a range of pillars which have disappeared leaving remnants of their stepped bases and crowning animals. The six animals on each capital consists of bulls on the left and lions on the right two seated back to back on the front and the rear and one each on the other faces. The capital of the side pilasters consist of three animals, horses in the left and elephants in the right resting on a corbelled abacus above a bell shaped lotus. The pilasters also placed over stepped bases, are divided into five sections of which the basal, central and terminal ones are square and the intermediate ones are rendered octagonal by chamfering the corners of the square. The verandah has a shelf on each side.

Left wing

The left-wing after a turn inwards, extends in an oblique direction outwards much beyond the limit of the right-wing. It has the usual composition of pillared verandah, raised plinth and stalwart guards like its counterpart in the right. The three cells of this wing are distributed on the three sides of the benched verandah. The pillars supporting the verandah roof are fallen, but from the marks on the floor and the side pilasters, it would seem that they were counterparts of what exists on the right wing. Traces of lions and bulls forming the capital of these pillars are visible near the verandah ceiling. Four modern masonry pillars have been provided to support the verandah ceiling. Lintels dug in the solid rock connect the pillars at the top.

Floors and ceilings of the three cells are similar to the right wing. A window is provided to the left cell. The room behind the verandah has three door-ways. On the east a similar chamber is accessible by a door placed a little close to one side. The sentries guarding this wing on either side are much defaced.

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At the angles, where the right and left wing meet main wing, are two small rooms. The room attached to the right wing has door-ways, one opening towards the east and the other towards the south, both set flush with the level of the courtyard. The room close to left wing has one door opening facing the east. The outer faces of these rooms are decorated with hills, springs, trees, wild animals, rock-shelters, birds, monkeys, and lotus pools with elephants. The pilasters flanking the doors have *ghaṭs* bases placed on stepped pedestals and are crowned by winged addorsed animals from which spring the arches relieved with floral motifs with a *nandipada* finial.

Main wing

The lower main wing consists of four cells, three on the rear of the benched and the fourth on the right. The pillared verandah infront has already collapsed. The pillars were originally six in number. The side pilasters of the verandah are designed square below and octagonal at the top and placed on stepped pedestals. The only shelf is visible to the left of the verandah. The verandah having collapsed, the access to the rooms now is directly maintained through the open courtyard. The side rooms have each two doors, the central one three and the one on the right of the verandah has only one door opening. The ceilings of these cells are flat but the floors in each case are raised near the back wall. The doorways are designed with pilasters and arches, the arches being connected with by railings supported on bracket figures. The door pilasters are square at the base and top and octagonal in the middle. Except their much damaged crowning animals on stepped abacus they are devoid of any decoration on their shafts. The arches over the doorways are embellished with decorative designs but the tympana are all left plain. Due to continuous exposure to the vagaries of nature, the arched bands, rails, bracket figures, crowning animals of the door pilasters and friezes on its facade are all much obliterated.

Extending over the whole length of the facade there were reliefs in nine separate compartments. The scenes of these reliefs from second to seventh are badly mutilated. From the remnants, whatever can be recognised are given below.

Starting from the left, the first compartment represents a tree and a double storeyed structure with barrel vaulted roof crowned by a row of finials. The second compartment is almost entirely affected, only the outlines of three figures riding on an animal and another figure, with a sword can with much difficulty be made out. In the third compartment busts and heads of several figures may be discerned. The figures over which the umbrella is visible appears to be seated on an animal duly accompanied by attendants. One of these attendants holds an object suspended from a stick and a horseman in his front. The fourth scene too, is mutilated, but several figures are traceable, one carrying a sword and two riding on an elephant. In the fifth relief, seven figures can with difficulty be made out of whom a royal figure with two followers behind, one holding an umbrella and another a sword on the left and four figures on the right, can be made out. Two of the figures depicted to the right are bowing to him with folded hands. The central one stands with his left hand hanging and the right placed on

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his chest. In the sixth relief only two figures can be traced, one holding an umbrella over the other in the centre. In the seventh, five figures are traceable of whom one stands with folded hands and the other holds a sword.

The eighth compartment at its extreme left end depicts a royal figure with two followers. One of these followers is holding the umbrella and the other seen with folded hands. A little further are two standing women bringing offerings, one carrying a tray and another a flower (?) and two kneeling figures, one of them with flowing fillets round the head. Of the latter group, the front one is holding the feet as a token of submission of a person who seems to be snatching at the head dress of the former and the rear one has his hands folded. Both of them seem to have alighted from a caparisoned horse standing to the extreme right.

The last of the series depicts a reception offered to the royal figure apparently on his return to the capital after victorious campaigns.

Upper storey : Main wing

The upper storey is not placed above the lower, but to some extent behind it. The roof of the cells of the lower storey forms an open terrace in front of the upper storey.

The roof of the verandah is supported by nine massive pillars, seven entirely modern on the old stepped pedestals and two repaired in the middle. The original pillars were once fixed with brackets as evident from their remnants. A continuous bench is running through the entire length of the verandah at the back and near side walls, cup-boards are noticed on two sides of the verandah wall. The ceiling of the verandah in front is designed flat. Grooves and deep channels have been cut in the living rock to drain out rain water leaking through the verandah roof. The main wing consists of four cells having door-ways flanked by side pilasters, the capitals of which are crowned by winged addorsed animals. The arches springing from the top of the pilasters are relieved with various floral devices, honey-suckles, creepers and animals chased by boys. Symbols of *Śrivatsa*, *nandipada*, snake and lotus form the finials of these arches. A two-barred railing, supported by dwarfish figures, is running between the doors with breaks. The spaces in between the arches are relieved with various scenes, a few of which from the left are in good state of preservation.

In the beginning, a flying *Vidyādhara* dressed in a plain *dhoti* and a scarf (*Chadar*) and holding a tray of flowers, a roll of garland and few lotus buds is depicted.

The second compartment represents a duel between a herd of elephants and a large crowd consisting of one man and ten women. The third compartment depicts a duel between a man and a woman in front of a rock shelter and the carrying away of the woman by the man. The fourth scene represents a royal hunting scene. The figures in the fifth are much defaced but as far as they can be made out the panel centres round performance of a dance accompanied by music in front of a seated couple.

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The sixth scene of the series has completely been destroyed. The seventh much mutilated, seems to represent amorous scenes between a male and female repeated three times. The eighth panel, now much damaged shows the outlines of an elephant on the right and feet of two men on the left. The ninth compartment repeats the flying figure of the first.

The verandah is guarded by men mounted on animals.

Right wing

The right wing is formed of a narrow Verandah and a compartment with two door openings devoid of side pilasters and semicircular top mouldings. A continuous bench is running on the three sides of the verandah. The verandah roof is supported by a massive pillar of modern restoration with a bracket depicting a female figure. The guards against the side pilasters of the verandah represent a kilted man with boots on the left and a pot-bellied person dressed in *dhoti* and heavy turban on the right. The roof of the cell is flat and floor raised at the back.

Left wing

The left wing has two rooms, one opening into the other. The one directly accessible from the terrace has a raised bench on its three sides. The former has one door opening and is devoid of any guardian figure. The narrow verandah had two pilasters but no pillars. The cell is lighted by a small window in the wall of the inner chamber.

Cave No.2. Bājāghara-Gumphā

Bājāghara-Gumphā consists of two independent cells with a flat roofed verandah in front. The left cell, the front wall of which is damaged has the pilaster relieved with a pair of animals standing back to back with head of birds. The pillar has on its top pairs of winged animals. The ceiling of this cell is carved and floor raised at the back.

The right cell whose front wall and pillar are gone still preserves the side pilasters. Floor of the cell is of modern restoration and roof curved like the left cell. The architrave is now supported by two modern masonry pillars.

Cave No.3 Chhoṭa-Hāthī-Gumphā

The cave is represented by a low roofed cell and the carvings of a series of six elephants on its facade. A boulder on the top provides natural protection to the carvings on the facade.

The ceiling of the cell is flat and the floor raised at the back. The pointed arch band over the door-way is supported by two pilasters, the capitals of which are crowned by winged animals. The arched band damaged at the left is depicted with full blown

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lotuses and plants. The tympanum contains letters of a dedicatory inscription. Below the sculptured facade is a three-barred railing, the up rights of which are relieved with half lotus medallions.

Cave No.4—Alakāpurī—Gumphā

The Alakāpuri-Gumphā comprises of two spacious cells in two storeys. As a result of ruthless quarrying, the lower cell has been rendered destitute of its front wall and verandah and presents a bare appearance. The only pilaster of the verandah contains a much damaged bracket and a pair of winged horses.

The upper storey of this cave is entered through a series of steps in front of cave No.5. Like the lower storey the roof of the upper cell is convex in shape. This cell is entered by three door ways. The wall between the first two door-ways has fallen down. The floor of the cell was originally raised at the back but later on the raised portion has been removed.

Most parts of the pillars and the floor of the verandah have been renovated. Two shelves are noticed on the side walls of the verandah. The verandah roof is flat in shape.

The brackets of the upper storey are relieved with animal figures like lions and elephants some of which with wings and others with human and bird heads. One of the inner brackets contain the figure of four-tusked elephant flanked by two she-elephants. The other bracket is carved with a lion holding its prey in mouth. The left pilaster depicts a man carrying a woman in his left arm and pressing the trunk of the elephant in the right. In the same place of the right pilaster is an elephant entwined by a snake near a tree.

To the right of this cave is a small cell with a closed verandah entered from the side. Its floor has been raised at the back but the ceiling of the verandah and the cell are all flat. It has only one door opening on one side of the verandah is a bench. The end of the verandah ceiling is lowered at the end to prevent rain water entering into the cell.

Cave No. 5—Jaya-Vijaya-Gumphā

Jaya-Vijaya-Gumphā is a two celled cave excavated in a higher ledge near Alakāpurī-Gumphā. The lower part of this cave, an austerely plain cell with a spacious entrance and a fairly high arched ceiling.

The upper storey contains two cells having flat roofs, raised floors and separate door openings. The flat roofed benched verandah is supported by a massive pillar of modern restoration. The lintel designed in living rock extends on either sides of the pillar. The over hanging portions of the verandah roof prevents rain water entering

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inside. Cup-boards are noticed on the side walls of the verandah. The two pilasters at either end of the verandah bear on its body two standing sentinels to guard the entrance, one male and the other a female.

The door-ways of the cells are flanked by side pillars, the capitals of which are crowned by addorsed winged animals on stepped abacus. Connected by a three-barred railing the arches over the door-ways are relieved one with lotus medallions alternating with honey-suckles and the other with creepers issuing from the mouths of *makaras*. The tympana are without any carving but the space between the arches depicts a sacred tree within railing being worshipped by two couples with folded hands, flanked by flying figures holding trays full of flower garlands.

Above this cave are two badly damaged cells, the roof of the front verandah of which was once supported by a laterite pillar.

Cave No. 6—Paṇaśa-Gumphā

Immediately after a small scooping beyond cave No. 5 is Paṇaśa-Gumphā now open in the front. Large scale quarrying has brought the original floor down to a deeper depth.

Cave No. 7. Ṭhākurāṇi-Gumphā

The Ṭhākurāṇi-Gumphā consists of two cells, one above the other. The lower cell is comparatively spacious and high with a convex roof. The benched verandah has a pillar of the usual type on a stepped base. The inner bracket has a pair of winged animals. Figures of *makaras* and winged animals, some with the head of birds are found on the pillar and pilaster tops.

The upper cell, is a smaller one, preceded by a closed benched verandah with a semi-circular opening. Its floor has the usual pillow like inclination. The verandah has no pillar.

Cave No. 8—Pātālapuri-Gumphā

It consists of four dwelling cells, two at the back and one on either side of the benched verandah. Ceiling of the cells is arched and the floor raised at the back. With the fall of the partition wall the back cells now formed one room. The facade of the cells is devoid of workmanship. The walls between the door openings are of modern restoration. Of the two pilasters and three pillars, the central pillar has ceased to exist. The top portions of pillars and the only bracket are relieved with crude representations of winged animals and a man fighting with a lion. The walls of the back cells have holes at regular intervals near the ceiling.

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Cave No. 9. Mañchapurī-Svargapurī-Gumphā

Further south-west we come across this two storeyed range of caves designed somewhat in the style of the queen's palace (Rāṇī-Gumphā) but on a reduced scale. The upper part of this two storeyed cave is known as Svargapurī-Gumphā whereas the lower part including the cell at its side is known as Mañchapurī-Gumphā.

Mañchapurī—(Lower storey)

The lower storey along with the wing consists of four cells. The main wing comprises of a suite of three cells, two in a line facing the west and one on the south. The whole range is fronted by a benched verandah. The ceiling of the back cells is slightly curved and the floor raised behind as usual. Major portions of the four pillars are of modern restorations. The brackets on the pillars are provided with figures of women and pairs of cavaliers. The five door-ways are flanked by side pilasters on *ghaṭa* bases and crowning elements containing addorsed animals. The sami-circular bands relieved with floral devices, creepers and animals chased by boys. They are crowned by either *Śrivatsa* or *nandipada*. Both the wings are guarded by armed *Dvārapālas*.

The most important aspect of this cave is the badly damaged relief, the subject of which is no doubt the worship of some religious symbol carved on the space between the second-third door-ways of the main wing. The remaining space between the arches is relieved with three barred railings are supported by dwarfish figures. Between the third and the fourth arches occurs the inscription recording the dedication of this cave by Kūdepasiri or Kadaṁpasiri, king of the *Mahāmeghayāhana* dynasty of Kaliṅga.

A similar dedicatory inscription of Prince (*kumāra*) named Vadukha occurs on the facade of the side cell. To the west of this cell there is a small room running east and west with two doors and a verandah divided into two inter columinations by a heavy pillar. At the corner there is one guardian figure.

In front of the courtyard, the ground plan of a ruined cave is recently exposed.

Svargapurī (Upper storey)

The upper storey consists of a long low roofed back cell with three doors and a side cell with one entrance. The benched verandah in front is exposed due to the collapse of the verandah roof and its supporting pillars. The side room has in the middle of the western wall, a window. The heavily repaired side pilasters are crowned with winged animals and the arches springing over them are relieved with floral devices and creepers commencing from the mouths of *makaras*. The arches are connected by the representation of barrel-vaulted roof, with bracket figures below and finials above. The record of the chief queen of Khāravela is engraved in the space between the second and third arches dedicates this cave to the monks of Kalinga. The ceiling of the main cell is designed flat contrary to the side cell which is in curved shape. The floors have been raised at the back as usual.

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The outer face of the terrace infront is relieved with a three barred railing the uprights of which are shown with lotus medallions. The base of the railing is carved with a procession of elephants and other animals.

Cave No. 10. Gaṇeśa-Gumphā (Fig.4)

Located a little distance away from Rāṇī-Gumphā this cave consists of two dwelling cells with a benched verandah in front. The verandah is reached from the courtyard by a flight of four steps. The ceiling of the cell is somewhat low and flat but the floor raised at the back. In the partition wall between cells is a small window opening.

The left cell has a Tīrthaṅkara image carved in relief on its back wall. Seated in *yogamudrā*, the figure is devoid of any *lāñchana*. It was once plastered with shell lime. Similarly on the back wall of the right cell, a Gaṇeśa image is carved. The date of carving of the Gaṇeśa image can be inferred approximately from an inscription in five lines to the right of the figure which reveals that it was incised by a physician named Bhimmaṭa, son of Nannaṭa during the reign of the Bhauma king Śantikara, who according to the Dhauli cave inscription of the same Bhimmaṭa was ruling in Bhauma year 93 i.e. A.D. 829.

Each room has two door openings flanked by side pilasters. Over the door-ways are tympana capped by arch bands. The arches are relieved with floral devices and creepers issuing forth from the mouths of *makaras* and topped by *nandipada* and *Śrivatsa* symbols. Spaces between the first and the second door-ways on the one hand and the third and fourth on the other are relieved with two scenes, each above a railing supported by three squattish pot-bellied male and female figures.

The two cells are opened to a common benched verandah in front whose flat roof is supported by a series of massive pillars. Small brackets protruding from the pillars and side pilasters are relieved with human figures displaying stalks of flowers, spouted vessels, trays, etc. Lintels designed in original rock connect the pillars. The cup-board and the lower part of the front wall are provided with railings. Infront of the left pilaster is carved a standing guard. Above its head on the outer face of the bracket is a couching humped bull.

The flight of steps leading to the verandah is flanked by a pair of elephants displaying flowers in their trunks.

The first frieze on the facade of Gaṇeśa-Gumphā is almost the repetition of the one carved in the second full spandril of the upper main wing of Rāṇī-Gumphā. The second scene of the same facade is often linked with the Udayana-Vāsavadattā episode.

Three more scoopings are noticed to the left of Gaṇeśa-Gumphā, two of which are in one block of stone,

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Cave No. 11. Jambeśvara-Gumphā

The cave is a low-roofed cell with two plain door openings preceded by a benched verandah. The roof of the verandah is supported on a pillar and two pilasters. The brackets projecting from their top are plain. The inscription on its right door records the cave was of Mahamada Nākiya and Bāriya.

To the north-west of the cave at a lower level is a small cave open in front.

Cave No. 12. Bāgha-Gumphā (Fig. 5)

Located to the west of Hāthī-Gumphā this cave consists of a cell and the verandah in front. The roof of the front verandah is formed by the expanded upper jaw armed with formidable teeth, eyes and nose capriciously shaped into the semblance of the head of tiger. The entrance to the cell is placed where the gullet in a living animal would be. The door-way is flanked by side pilasters with pairs of elephants as crowning elements on stepped abacus. Over the door is a plain arch, pointed at the top of the outer edge with a railing supported by beams on both sides. The two lined inscription on the outer wall in its right reveals that the cave is associated with the town Judge Bhuti. The inscription is flanked by a triangle headed symbol and the *svastika*.

Cave No. 13. Sarpa-Gumphā (Fig. 6)

To the west of Hāthī-Gumphā again is a detached boulder in which are excavated two tiny cells, the upper one facing east called Sarpa-Gumphā. It is remarkable for having the rude carving of the hood of a three hooded snake at the top of the entrance door. The facade of the cave has a very narrow verandah without any approach. It contains two short inscriptions, one above the door-way declaring it to be the abode of Chulakamma and the other on the left jamb stating the cave was the gift of Kamma and Khiṇa. The door entrance is large enough to admit a man crawling in. The floor has been raised at the back.

Cave No. 14. Hāthī-Gumphā

This large cave in irregular shape is located at the end of the laterite path leading to Udayagiri caves. Adjoining this cave at different heights are a number of oblong excavations mostly open in front.

The masonry shed in front of it was built in 1902 to protect the inscription from damage. The side walls of this cave contain a number of later inscriptions of different periods many of which are proper names. It is a natural cavern of considerable extent but appears to have been enlarged in subsequent date. There is no architectural moulding or form to show that it was ever occupied by man. The inscription of Khāravela is engraved on its frontal boulder but continued up to a place where the stone

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has become actually the roof of the cave. The inscription covers an area of about 15′. 1″×5′.6″ (about 84′ square) divided into 17 lines, each line containing 90 to 100 letters and each letter carrying from 3½″ to 2¼″ in height.[6] (Fig. 31).

Cave No. 15. Dhānaghar-Gumphā

Proceeding towards Gaṇeśa-Gumphā from the right of Hāthī-Gumphā is Dhānaghar-Gumphā containing a long cell of low roof, three door ways and a benched verandah, supported by two pillars and two pilasters. The door-ways are decorated with arches resting on side pilasters and pointed at the top. The spaces between the arches are filled in with barrel-vaulted moulding supported by brackets and crowned by a two-barred railing. Near the left pilaster is found a guardian figure holding a long staff in both hands. The brackets are relieved with figures of elephant, lion, honey-suckles and lotuses.

To the left of this cave is a small oblong excavation open in front and devoid of any architectural embellishments.

Cave No. 16. Haridāsa-Gumphā

It is a spacious chamber with a slightly curved ceiling preceded by a benched verandah with two pilasters and door-ways. The entire structure is devoid of any sculptural representation.

The inscription engraved on the facade declares the cave to be the gift of Chulakamma and Kothaji who are also mentioned in the inscription above the doorway of Sarpa-Gumphā.

Cave No. 17. Jagannātha-Gumphā

The Jagannātha-Gumphā cansists of a single chamber, the longest among the Udayagiri caves, with four entrances and a benched verandah supported by three pillars. There are three niches for keeping lamps, two in the walls of the chamber and one in a verandah pillar. The three pillars and side pilasters are relieved with figures of deer, winged hybrid animals, fish, birds, flowers, and plants. The brackets also contain representations of *Gaṇas* supporting the superstructure, *Vidyādharas* holding garlands, in trays, winged *kinnara* and peacock.

Cave No. 18. Rasui-Gumphā

It is a small dwelling cell with a narrow pillarless verandah devoid of any architectural features. Stones from its front are unevenly quarried out.

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6. K.P. Jayswal, *JBORS*. Vol. III, Pt IV, pp. 427-28.

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An apsidal structure (Fig. 32), perhaps the first of its kind in Orissa, has been exposed by the excavation on the top of Udayagiri hill, just over the Hāthī-Gumphā containing the inscription of Khāravela. Archaeological Survey of India under the stewardship of Debala Mitra took up the excavation of the site during the year 1958-59, a brief account of which is published in the "Indian Archaeology—a review", for the same year.

The ruins consist of an apsidal hall built of laterite slabs, within which, towards the apse end is a circular wall, probably the base of a platform containing the object of worship. Below this are remnants of an earlier oblong structure. Large patches of laterite pavement exist within the structure. Post holes, circular or irregular occur in the bed rock and pavement, indicating that the structure was originally covered by roof resting on posts.

The complex of structure was no doubt a Jaina religious edifice and provided the monks residing in the caves with a place of worship.

The excavation at Udayagiri further revealed an ancient ramp. It is three metres wide, rises from the foot of the hill and reaches the terrace in front of the Hāthī-Gumphā and is supported on either side by retaining walls.

At a certain distance from the bottom of the ramp there are two walls at right angles to support the filling below terrace in front of the Hāthī-Gumphā in sandstone and laterites.

Khandagiri

Cave No. 1 Tātowā-Gumphā No. 1 (Fig. 7)

This cave consists of a chamber and a benched verandah in front. The ceiling of the chamber is flat and floor raised at the back. Entry to the cell is maintained through two door openings flanked by side pilasters crowned by a pair of addorsed animals each. From the top of the pilasters spring semicircular arches relieved with lotuses alternating with honey-suckles and creepers with fruits from the mouths of *makaras*. The crowning elements of these arches are triangular shaped objects flanked by parrots holding flowers in their bills. The spaces between the arches and side walls have patterns of barrel-vaulted roofs supported by brackets crowned by a row of finials against railings.

The roof of the verandah is supported by a pillar and two side pilasters and the side walls have a shelf each. The brackets of the pillars and pilasters are relieved with lotuses, honey-suckles and rosettes. The front of the verandah is guarded by two sentries against the pilasters.

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Between the two arches of the door-ways is a short one line inscription indicating the cave to that of Kusuma, the *Pādamulika*. A small scooping is noticed in the left.

Cave No. 2 Tāṭowā-Gumphā No. 2. (Fig. 7)

The Tāṭowā-Gumphā No. 2 located at a higher level is more spacious and its decoration more elaborate. It has only one cell formed by a benched verandah. The ceiling of the cell is convex in shape and floor raised at the back. The back wall of the cell contains random writing of some *Brāhmi* letters and symbolical representation of the sun and the moon. Entry to the chamber is made through the provision of three doors flanked by side pilasters resting on *ghaṭa* bases. The crowning animals of these pillars consist of pairs of lions, bulls, and elephants. Each of the door way is surmounted by an arch connecting the side pilasters. The pointed portion of these arches contain the symbols of *Nandipada* and ribs under side indicating rafters of wooden prototype. The tympana are filled with garlands of lotus flowers, buds and honey-suckles and flanked by pairs of deer, parrots and doves. The facade of the cell is relieved with barrel-shaped roof with pinacles at intervals and flanked, however, by a lion on the left and an elephant at the right.

A bench covers the three sides of the verandah. A major portion of the two pillars in front and the verandah floor are of modern restoration. The inner brackets of the pillar carved with honey-suckles alternating with lotuses in the two outer most ones, a danseuse in the company of a musician and a female devotee holding tray of flowers in the two middle ones.

Cave No. 3 Ananta-Gumphā

The cave comprises of a narrow long room with four door-ways and a verandah in front. The verandah has its roof lower than the ceiling of the chamber. A bench once ran round three sides of the verandah but now the floor has been raised to the level of the benches by cut stones laid on the original rock floor. The verandah roof is supported by three massive pillars and two side pilasters, the brackets of which contain a dwarf supporting an elephant on a full blown lotus, women with folded hands, honey-suckles, pot bellied *Gaṇas* supporting the super structure and cavaliers on lotuses. The partition wall between the first and second door-way is destroyed along with a portion of the tympanum and its depiction. The ceiling of the room is slightly arched whereas that of the verandah is flat. The floor of the chamber is raised at the back.

On the back wall of the chamber is carved a *nandipada* on a stepped pedestal flanked by a set of three symbols, a triangle headed and *Śrīvatsa* both on separate pedestals and a *svastika*. A standing Tīrthaṅkara figure along with *chaurī* bearers and flying *Vidyādharas* in an unfinished stage is also noticed near this group of symbols.

But the most interesting aspect of the cave lies in the relief sculptures and decorative designs within the tympana, the arches over door-ways and the spaces

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between the arches. All the four door-ways were originally flanked by pilasters from the capitals of which spring the arches, the latter crowned by either a *Śrivatsa* or a *nandipada* symbol. The capitals of the pilasters consist of winged addorsed animals reclining on abaci above inverted bell-shaped lotuses.

The two central arches depict running friezes with boys chasing animals including lions and bulls. The first arch contains rosettes within loops of garlands and the fourth a procession of twelve geese carrying lotus flowers in bills. The crown of the arch is formed by the intertwining of the tails of two serpents, whose bodies encircle the arch and whose triple-headed hoods form two prominent wings on its two sides.

Over the arches and extending along the entire length of the verandah and continuing along the side walls runs a railing interrupted at those places where there are groups of stepped merlons alternating with blue lotuses. The remaining spaces in between the arches are filled with semidivine beings flying in haste with garlands and trays of flowers.

The tympana from the left depict an elephant attended by two she elephants, a person driving a chariot drawn by four horses, *Gajalakṣmī* and worship of a tree within railings.

The inscription of the outerside of the architrave between the left pilaster and the first pillar of the verandah calls the cave that of the monks of Dohada (?)

Another short inscription which has been incised on the rock outside the verandah has been peeled of.

Cave No. 4. Tentuli-Gumphā

This cave consists of a small cell and a benched verandah in front. Its floor has been raised at the back and ceiling designed flat. Entry to the cave is made through two door openings duly flanked by side pilasters resting on *ghaṭa* based on stepped pedestals. The pilasters are crowned by elephants over bell shaped inverted lotuses on square abaci. The plain arched bands are pointed at the top. The facade is devoid of sculptural representations.

A portion of the verandah is blocked by the living rock. The verandah ceiling is designed flat. The only pillar and the side pilasters are of the usual type. The brackets contain depiction of a lady displaying lotus buds and a trotting elephant.

The roof of the ruined unnamed and unnumbered preceding cave is supported by a modern masonry pillar. The floor of this cave is raised at the back and roof slanting towards the front. The scooping in front of Tentuli-Gumphā has a collapsed roof supported by a modern pillar. The floor of this cave is also raised at the back and the ceiling slanting towards the front. It too, has no number or name.

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Cave No. 5 Khandagiri-Gumphā

This is a plain cave of a two storeyed structure. Its left side is partially broken and so is the right and the roof along with the back wall are cracked. The lower cell has a slanting roof and a raised floor. It has no verandah in front.

The upper storey is reached with much difficulty. Unlike the lower storey it has a curved roof but a raised floor.

To its right are two more dilapidated cells, one above the other, the lower one with a semicircular back wall and the upper one has a small window and a faint representation of a painted figure of Lord Jagannātha on the back wall. Here also the floor is raised at the back and roof slanting towards the front.

Cave No. 6 Dhyānaghar-Gumphā

Originally this cave was consisted of a long cell with a verandah in front supported by two pillars but has now been turned into a spacious chamber with the front side open due to removal of the front wall and the supporting verandah pillars. As per the available indication the floor of cell was raised at the back. The ceiling of the cell and the verandah are designed flat. Lintels have been provided in the living rock.

The so-called shell inscription, seven letters in number occur on the left side wall. The back wall also carry another inscription in a line and a single letter of early character.

Cave No.7 — Navamunī-Gumphā

The cave was originally comprised of two spacious cells and a verandah in front. The partition wall and the front wall including doors have since been destroyed. The ceilings of the cells are designed in convex shape. The original floors of both cells were raised at the back as indicated in the wall and renovated with masonry works.

The verandah floor has also been similarly renovated. Unlike the ceilings of the cells the roof of the verandah is designed flat. Both the verandah walls have been removed. Lintels above pillars were cut in the living rock.

The back wall of the right cell is carved with seven Tīrthaṅkaras (Fig.35) Ṛṣabhanātha, Ajitanātha, Sambhabanātha, Abhinandananātha, Vasupujya, Pārśvanātha and Neminātha, all seated in *yogāsana* within niches rounded at the top. They are identified with the representation of their *lanchanas* below pedestal and *chaurī* bearers on sides in addition to the *Kevaḷa* tree and flying *Vidyādharas* with garlands. Below the Tīrthaṅkaras are their respective *Śāsanadevīs* Chakreśvarī, Rohiṇī, Prajñyāpti, Vajraśrikhalā, Gāndhārī, Padmāvatī, and Āmra along with attributes in hands and *lāñchanas* below pedestals. A figure of Ganeṣa in *mahārājalilā* pose is carved in the beginning of

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the *Śāsanadevi* images. On the right wall are carved two figures, one of Pārsvanātha and the other of Ṛṣabhanātha, both seated in *yogāsana*. On the left wall is carved a small figure of Chandraprabha also in *yogāsana* pose.

There are altogether five inscriptions, one mentioning *sravakiruvi* below the figure of Pārsvanātha on the right wall of the right cell, three on the remnant of the partition wall and the fifth, the largest and in three lines, on the inner side of the architrave of the verandah. The last is the most important as it records the work of Subhachandra, disciple of Kulachandra, who was the *ācharya* (teacher) of the Desinaga, derived from the *Grahakula* belonging to the *Āryasaṁgha* in the eighteenth regnal year of Udyotakeśarī, who belonged to the Somavaṁśī dynasty and ruled over Orissa in the eleventh century. Of three inscriptions on the partition wall, one again mentions the same Subhachandra and the other two, the names of two students (*chatra*) Vijo and Sridhara.

Cave No. 8 — Bārabhujī-Gumphā

The general layout of this cave consists of a large chamber at the back and a pillared verandah in front. The cell had a pillow like floor and a convex ceiling. But the entire floor of the cell has been dug out and replaced with modern masonry works. With this, the front wall including door opening intervening walls and the verandah floor have also been destroyed deliberately. The two concrete piers and the flooring are modern. New pillars have been provided against the missing ones. The left wall of the verandah has a cup-board. The verandah pillars have been connected by lintels excavated in solid rocks.

Twenty-four Tīrthaṅkara figures of the Jaina pantheon are carved in twenty-five niches of the back and side walls of which Pārśvanātha has been repeated twice. The left wall contains five such images, the back wall eighteen and the right wall two. Of the two figures of Pārśvanātha one is in its proper position with the series, the standing one, however, occupies the first place on the back wall. They are all in *yogāsana* with their respective *lāñchanas* and *chauri* bearers, *kevaḷa* tree, flying figures and heavenly music.

Below the Tīrthaṅkaras are carved their *Śāsanadevis* in separate niches all seated in *ardhaparyankāsana* except Mahāmānasi, the *Śāsanadevi* of Sāntinātha who is seated cross legged and Bahurupiṇī, the *Śāsanadevi* associated with Munisuvrata who is lying. Twenty of these sit on legged seats and four, the fourth, sixteenth, twenty-second and twenty-third on lotus, below which are carved their animal mounts. The attributes of their hands in many cases are damaged. The left and the right walls of the verandah contain the figures of Chakreśvarī and Rohiṇī respectively. The details of Jaina Tīrthaṅkaras and their *Śāsanadevis* will be discussed, in the chapter dealing with iconography of Jaina images. In front of the Bārabhujī-Gumphā we notice a miniature shrine of *Pidha* order devoid of any image within. It is of modern construction. A standing figure of Mahāvīra (Hanumān) is carved on the living rock in the space between cave No.8 and No. 9.

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Cave No.9 — Mahāvīra-Gumphā

In the manner of the preceding caves this was also originally designed for the purpose of a dormitory with an inner chamber and a verandah in fornt. The roof of the cell has been designed flat and floor raised at the back as evident from the markings on the side walls. The floor was dug up subsequently and replaced with masonry works. The original front wall along with the door openings were demolished and now replaced with concrete works. The pilasters are available in their original positions. A wire fencing prevents common visitors entering into the caves. The two side walls of the verandah are provided with a shelf each.

Ranged along the three sides of the chamber are the reliefs of twenty-four robeless Tīrthaṅkaras. Pārśvanātha instead of being placed before Mahāvīra occupies a rough central place on the back wall. Eight of the Tīrthaṅkaras are carved in standing and the rest in sitting posture. Of the standing ones, Ṛṣabhanātha, the first Tīrthaṅkara is the largest in the group. The masonry altar near the back wall of the cell contains three chlorite figures of Ṛṣabhanātha in standing posture of much better workmanship. The head of the smallest of the three has now been mutilated.

On the top of this cave is an oblong masonry structure of later date with its roof and crowning elements fashioned after a temple of the *pidha* order.

Cave No. 10

Continuing to go round the slope of the hill are traces of several caves in a group which were destroyed in course of ruthless excavation, leaving the remnants visible at great heights.

Three reliefs, two of Ṛṣabhanātha and one of Āmra, the *Śāsanadevī* of Neminātha are carved on the backwall of this cave at a higher level (Fig. 52). Except these carvings and a portion of the partition wall nothing more is visible at present. The two Ṛṣabhanātha figures are standing in *kāyotsarga* pose on double petalled lotus pedestals below which their *lāñchanas* are visible. They are flanked by *aṣṭagrahas*, *chauri* bearers, flying figures with garlands and invisible hands playing on cymbals and drums. The trilinear umbrella and the *kevaḷa* tree are also noticed above the matted locks of hair on their heads. They have eliptical haloes behind their heads. The figure of Āmra, standing under the mango tree is partially available. Her Tīrthaṅkara, Neminātha is seen seated in *yogāsana* above the tree. Near her right palm stands a boy.

Cave No.11—Lalātendukeśarī—Gumphā

The two rooms and the common verandah in front of this cave are all destroyed, leaving portions of the walls above clinging to the rock. The pillars, partition walls and the floor together with the rock beneath have been quarried away. The ceiling of the two chambers are designed flat ;

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The back and the left wall of the left cell contain two images of Ṛṣabhanātha and three of Pārśvanātha all in standing posture. Similarly, the right cell has three figures in all, two of Pārśvanātha and one of Ṛṣabhanātha and an empty niche.

On the back wall of the right cell and above the Ṛṣabhanātha image is a damaged inscription in five lines dated in the fifth regnal year of the Somavaṁśī king Udyotakeśarī recording the restoration of a decayed *vāpi* (step-well) and decayed temples on the Kumāra hill and also setting up of the images of twenty-four Tīrthaṅkara there.

Cave No.12

This cave was originally consisted of two small cells with a partition wall in the middle. The roof, side walls, front wall including door openings as well as the verandah are all damaged and gone. A portion of the partition wall separating the two cells now exists near the back wall. From the available evidences it is found that the ceiling was designed flat and the floor raised at the back as usual.

Cave No.13

The general layout of this cave consists of an inner chamber having two cells and a benched verandah in front. The two cells from their dimension are quite spacious. Their roof, partition wall, front openings including the intervening walls are now lost. Such is the case with the verandah in front. There were altogether four pillars and two side pilasters to support the verandah roof. Floor of the cells is raised at the back and ceiling designed flat.

Cave No.14—Ekādasi—Gumphā

It is a long dwelling cell, the front part of which including the pillar is lost except the projecting part of the ceiling. There is no trace of verandah in front. The only pillar supporting the roof is of modern masonry work. From available indications it is found that the ceiling was designed flat and floor raised at the back.

Cave No.15

Circling round the hill for some distance a small cave is available on the west side near the foot of the hill. This cave is open in front. The floor of the cell which faces west has the usual pillow like inclination at the back. The ceiling of this cave is designed flat. This has now become an abode of wild animals.

To the left of Gupta-Gaṅga are three low natural caverns improved by human hand. The walls of the central one, the best of the three have been made smooth by chiselling. It is open in front and the floor along with the side walls damaged.

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The Jaina Temple (Fig. 34).

The crest of Khandagiri hill is crowned by a modern temple with a porch in front. An image of Ṛṣabhanātha, carved in white marble is now under worship in the sanctum of the temple. Both the structures are built in *piḍha* temple style and plastered with lime. The former (temple) is twenty-seven feet square and twenty-five feet high, the latter (*Jagamohana*) six feet smaller in both ways. the temple was built by Manju Chandhuri and his nephew Bhavani Dadu of Cuttack, Jaina merchants of *Digambara* sect.[7] In the front of the temple there is a fine terrace, about fifty feet square. To the north of the terrace there is a small temple and on either side of the main temple there are also small buildings with pyramidal roofs.

In side the sanctum, on the altar are arranged on both sides of the main, marble image, sixteen small chlorite sculptures and one sand stone image of Ṛṣabhanātha, besides a damaged *chaumukha*, all much earlier in date than the present temple itself. The chlorite image comprise, three of Ṛṣabhanātha, two of Sāntinātha, one each of Sumatinātha and Āmra and three slabs containing groups of Tīrthaṅkaras, all robeless. Most of the sculptures are executed with fine taste.

The standing chlorite image of Ṛṣabhanātha in the right niche is of comparatively large size. On its back slab, the whole range of twenty-four Tīrthaṅkaras have been carved. In the left niche is a seated couple of Ambikā and Gomedha under the mango tree above whom is their Jina with cognizance, the wheel.

The four old images of Tīrthaṅkaras of which two are Pārśvanātha and one of Ṛṣabhanātha reported to have been kept in the *Jagamohana* are no more found.[8]

Five more miniature robeless Tīrthaṅkaras, one of them in chlorite may be seen in a small temple within the premises.

All the loose images in chlorite stones have been collected from the hill and its neighbourhood.

The colossal image of Pārśvanātha, in black marble, which is installed in the marble shrine located to the right of the temple is reported to have been of modern origin and installed in the year 1950.

Devasabhā

To the south-west of the temple there is a large, open, smooth piece of ground of terrace devoid of any vegetation, gently sloping towards the west which bears the name *Devasabhā* or the "Assembly of the Gods". On the surface of this terrace, a

7. R.L. Mitra, *The Antiquities of Orissa*, Vol. II, p. 64.
8. D. Mitra, *Udayagiri and Khandagiri*, p. 64.

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number of monolithic miniature shrines most of them having at one of their faces the figure of a Tīrthaṅkara, are scattered. Like the votive *stūpas* they were evidently dedicated by pious devotees near the main sanctum. They give a rough idea of the prevailing type of temples at this place.

The areas of Prachi valley in Puri district also contain Jaina relics inside several Brahmanical monuments. A small votive image of Ṛṣabhanātha carved out in black chlorite stone is found in the Visvāmitra *matha* near Kakatpur. The image is not built with artistic care and appears to be the work of a raw hand. Though not a piece of art it is of considerable importance to us as a piece of temple offering and it reveals the truth and belief in Jainism of sections of people in the Prachi valley.

A slab containing the seated figures of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā has been brought to the notice at a place called Lataharana in the Prachi valley. Both the figures are seated in *lalitāsana* pose on respective lotus pedestals below which a series of seven devotees also depicted in *lalitāsana*. The figure of Ambikā displays a bunch of mangoes in right hand and the left holds a baby. Similarly the image of Gomedha carry another bunch of mangoes in his right hand and rests the left on the thigh. They wore simple loin cloths in the same style and bear on them same types of ornaments, the only exception being in the conical head dress of the *Yakṣa* and the round hair knot of his consort. The mango tree is depicted in the background. From the trunk of the tree a baby is found swinging in between the *Yakṣa* and *Yakṣiṇī*. At the top, (above their heads) Tīrthaṅkara Neminātha is found seated in *Yogāsana* on a lotus pedestal. On both sides of the Tīrthaṅkara, the *chaurī* bearers are also depicted with artistic care. The image on the whole reveals a success of the Jaina sculptors who have been able to combine here the decorative beauty with plastic quality. Prof. G.S. Das[9] terms this pair as *Yakṣa* Kuṣmānda and Yakṣiṇī Kuṣmāṇḍinī. The entire slab including the pedestal measures 0.47m × 0.23m.

An exact prototype of this image has been found at the Antarvedi *Matha*, but this one has no great artistic merit and being of small size (18cm × 10cm) it was probably intended for a votive offering by some Jaina devotee.

A similar type of Jaina Tīrthaṅkara image as found in Viśvāmitra Āśrama referred to above, is also lying near the Bharadvāja *Āśrama* of the Prachi valley.[10]

A Ṛṣabhanātha image (Fig. 53) carved seated in *Yogāsana* pose on a lotus pedestal is preserved in the porch of the Gramesvar Śiva temple of village Nibharana, some six k.m. on the canal road from Kakatpur. The local people worship this image as Kandarpa. The Prachi Valley[11] report on the other hand wrongly identified this image as Pārśvanātha. The pedestal of the image is supported by two spirited lions on the corners. Bull, his conventional *lāñchana*, is lying below the lotus pedestal. Hair

9. G.S. Das, Prachi Valley report, Chapter III.
10. P.K. Ray, *Prachi Valley Report*, (Ed.) p. 56.
11. Ibid., p. 35.

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on the head of the Tīrthaṅkara are arranged in *jaṭā*, a few strands of which also seen falling on the shoulders. The *chauri* bearers are standing on both sides. The trilinear umbrella surmounted by *Kevaḷa* tree, flying figures with garlands in hands, cymbals and drum played by invisible heavenly figures, *champaka* marks and a series of devotees in kneeling position and folded hands with heaps of offerings in front are envisaged along with the figure. A trefoiled arch instead of the conventional *prabhāmaṇḍaḷa* is carved behind his head. The temple priests attribute miraculous phenomenon to this image. They demonstrate the accumulation of water at a place below the navel region of the figure and its eventual leakage. They remove this water from time to time to convince the devotees of the supernatural element involved in it. The figure carved in hard granite is in perfect condition. It measures 1m×0.50m×0.20m including the pedestal.

In the modern Nrusinghnatha temple of village Chadheibar near Balakati on the left bank of river Bhargavi, a figure of Ṛṣabhanātha carved standing in *kāyotsarga* pose is preserved in a niche of the inner partition wall. The double petalled lotus pedestal is supported by lions on either corners. Bull, as *lāñchana* of Ṛṣabhanātha and a good number of devotees in kneeling position and folded hands are noticed below the lotus throne. The two *chaurī* bearers, eight planets in *yogāsana*, and attributes in hands, the *Kevaḷ* tree, trilinear umbrella, trifoiled decorative arch and flying figures with garlands in hands are all envisaged along with the figure. The top corners of the slab are covered with cement plaster for which we are unable to trace the representation of heavenly music played through hands. The entire figure is conceived in a miniature *piḍha* temple. The image made of hard granite stone is found to be very well polished.

Two images, one of Ṛṣabhanātha (Fig. 54) and another of Pārśvanātha are recently installed in an open *mandapa* at a place called Baudei located within a mango tope near village Turintira, a site more prominently known for its Ananta Vāsudeva figures. Ruins of old structures, an abandoned well and heaps of large sized bricks are noticed at the place. One has to walk a little distance amidst paddy fields to reach the place. Both the figures are prepared in sand stone.

The image of Ṛṣabhanātha of this place is carved standing in *Kāyotsarga* pose on a lotus pedestal supported by lions at each corner. Below the pedestal along with bull are also noticed a number of devotees in kneeling position and folded hands. Heaps of offerings are placed in front of the devotees. The lotus pedestal, on which the Tīrthaṅkara stands is designed at the centre of a plain base. The *chauri* bearers are standing on either sides. On the top of the *chauri* bearers, figures of *vidālas* are carved looking opposite directions. The circular halo behind head, cymbals played in hands, flying figures with garlands, *kevaḷa* tree and the trilinear umbrella are all conceived along with this image. Hairs on the head of the Tīrthaṅkara are arranged *in jatā* a few strands of which seen falling on the broad shoulders. Lower parts of both the hands and face have been mutilated. It has been extensively covered with moss and lichen. Other decorative elements and smoothness of the figure are completely eroded. It measures 1.33m×0.67m×0.22m.

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The Pārśvanātha figure of this place is carved seated in *yogasāna* on a lotus pedestal. A canopy of seven hooded snake is noticed above the head. Hairs on the head of the Tīrthaṅkara are arranged in curled knots with a *uṣnisa* at the centre. The *chauri* bearers are standing on either sides. Due to continuous exposure to weathering conditions and soft quality of the stone the image seems to be badly affected. It is extensively covered with moss and lichen. Coils of the snake are gathered behind the figure. The elongated ears and *trivāli* on the neck add royal grace and vigour to the Tīrthaṅkara. It measures 1.30m×0.70m×0.27m in all.

A small figure of a Jaina Tīrthaṅkara was recovered from village Bhainchua of the Prachi Valley by K.N. Mohapatra, former Superintendent of Archaeology, Orissa. Except the standing posture in *Kāyotsargā*, we do not notice any other conventional attribute with this image. It was probably installed in the village in the past in a small temple, the foundation of which could also be noticed by him during the visit.

Several Jaina metal sculptures have come from Kakatpur near Konark, in Puri District. Some of them have been acquired by the Indian Museum, Calcutta and a few by Asutosh Museum of Indian Art. Besides, two of them found their way to the Orissa State Museum and one is still available in the residence of late Narayana Tripathy of village Tulasipur near Chaurasi. The figures, the majority of which represent different Tīrthaṅkaras, are of stereotyped order.[12] Mention may be made here of the image of Chandraprabha now in the collection of Asutosh Museum. The Jīna stands in *Kāyotsarga* pose on a lotus supported by a square pedestal which bears his emblem, the crescent moon. The inert modelling of the body and heavy drowsiness of the face are symptomatic of the ultimate desiccation of the plastic art. Hairs on the head of the Tīrthaṅkara are arranged in curled knots with *Uṣniśa* at the centre. Both the hands touch the knee region. It is badly affected in the hands, legs, face and abdomen.

The two metal idols of Tīrthaṅkara Ṛṣabhanātha and Pārśvanātha of Kakatpur preserved in the Orissa State Museum were donated by one G.P. Ray, an Engineer attached to Puri district. The figure of Ṛṣabhanātha (Fig. 55) of this place (Acc. No. 451) is carved standing in *Kāyotsarga* pose on a double petalled lotus supported by a square pedestal with legs. In front of the square pedestal is lying a bull, the *lāñchanā* of the Tīrthaṅkara. A kneeling devotee in folded hands is found carved in front of the bull. Hairs on the head of Ṛṣabhanātha are arranged in matted locks, a few rolls of which seen falling on both the shoulders. *Trivāli* is prominently noticed on the neck. Both the hands of the Tīrthaṅkara are stretched up to the knee. This image of Ṛṣabhanātha is an example of fine workmanship, with a beautiful *jatābhāra*, a serene expression of the face and graceful outline of the body. It bears an inscription, recording that it was the gift of one Srikara. The entire figure including the pedestal measures 0.39m×0.11m.

The Parśvanātha image (Fig. 56) of Kakatapur in the Orissa State Museum (No. 508) is carved seated in *yogāsana* on a double petalled lotus pedestal. A canopy of

12. A. Ghosh, *Jaina art and Architecture*, (Ed.) Vol. II, Pl. 162B.

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seven hooded snake is noticed over his head. Another small snake, as the mark of cognizance of the Tīrthaṅkara is carved in front of the pedestal. Hairs over the head of the Tīrthaṅkara are arranged in dropping locks with a *usnisa* at the centre. The elongated ears and *trivāli* on neck add graceful vigour to the figure.

I have no occasion to examine the other metal idol of Kakatpur kept in village Tulasipur. But learnt that it is a figure of Tīrthaṅkara containing a line of inscription.

Two Jaina relics are noticed in the ruined Baga Mahadeva temple premises of village Panchagaon some 15 kms. from Bhubaneswar on the Jatni road. River Gangua is originating from this place. Of the two relics, one is the figure of Tīrthaṅkara Ṛṣabhanātha and other is a slab containing as many as 160 *Gaṇadhara* and *Pūrvadhara* figures (Fig. 57) carved standing in nine rows. The top most row contains fourteen figures all in standing posture in the centre of whom Ṛṣabhanātha as *mulanāyaka* is seated in *yogāsana* pose on a lotus pedestal. His hairs on the head are arranged in matted locks and *lāñchana*, the bull is faintly carved below the pedestal. The lower row contains only ten *Gaṇadhara* figures. Both the slabs are annually worshipped as Savitri and Satyavāna by the local people.

Other relic of the place is the image of Ṛṣabhanātha (Fig. 57) carved standing on a double petalled lotus pedestal below which his *lāñchana*, the bull is lying. Two devotees, one male and other female, are carved in kneeling position and *añjalihasta* behind the bull. The two *chauri* bearers are also seen standing on separate double petalled lotus pedestals on the sides of the Tīrthaṅkara above whom are the eight planets in *Yogāsana* pose with conventional attributes in hands, the flying figures with garlands and cymbals and drum played in hands are envisaged. The hairs on the head of the Tīrthaṅkara are arranged in matted locks, few rolls of which seen falling on the shoulders. The *Prabhāmaṇḍaḷa* behind head is designed in circular form and devoid of decorative art. The umbrella, surmounted by the *kevaḷa* tree is partially mutilated.

In village Iginia, near Khandagiri, two Jaina relics, one the figure of Ṛṣabhadeva and the other a head of a Tīrthaṅkara are kept near the Mangalā shrine. They were very likely collected from the Uḍayagiri and Khandagiri hills.

During 1971 a number of stolen sculptures were recovered by the Guards of the Archaeological Survey of India from the Chandaka Jungle. In the group, a seated figure of Jaina Tīrthaṅkara was found. It measures 37cm×19cm and depicts the conventional *chauri* bearers, trilinear umbrella and the *Kevaḷa* tree along side of the main figure. A group of six devotees in a row are carved below the pedestal. The recovered sculptures were kept in the Chaukidar's shade at Udayagiri and Khandagiri.

A severely damaged but repaired Pārśavanātha image (Fig. 58) was brought to the Orissa State Museum from Village Śiśupālgarah located in the close vicinity of Bhubaneswar. It was recovered from the adjoining paddy fields some time during 1975

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and since then kept in the premises of the Dadhivāmana temple of the village. The Tīrthaṅkara carved standing in *Kāyotsarga* pose on a double petalled lotus pedestal, supported by lions. The canopy of seven hooded snake is found above head. The coils of the snake are all gathered behind the figure. Among other notable features we find the semi *Nāga* devotees and devotees in kneeling posture below pedestal, *Chaurī* bearers on the pedestal and *kevaḷa* tree, trilinear umbrella, flying figures with garlands in hands and music played by hands at the top. The slab including the pedestal measures some 0.87m×0.47m×0.20m and damaged at places like the *kevaḷa* tree, umbrella, legs, head, *chaurī* bearers and flying figures. But the damaged portions are crudely repaired through cement by the local people.

The more Jaina relics were also brought to the Museum from Brahmesvarpatna, located very close to Śiśupālgrah. Of the two, the figure of Ṛṣabhanātha was collected through the efforts of N. Senpati, I.C.S. (Retd.) and the other, the figure of Ambikā was recovered from the bushes by the Museum staff. The Ambikā image has for the time being shifted to the Dhenkanal branch Museum for display. It is carved standing on a lotus pedestal with a baby on the left lap and a bunch of mangoes in the right. Another baby is seen attempting to pluck the mangoes held in her right hand. The trunk of the tree (mango tree) is seen to her left, instead of conventional position at the back. Lion, the vehicle of deity is also carved near the tree. She is profusely decked with ornaments but they are all weathered due to the soft quality of the sand stone in which it is excavated. Upper part of the image including its head is damaged and missing. The Tīrthaṅkara Neminātha is also not available in the appropriate place as the portion already gone away with. The remaining part of the slab including the pedestal measure 0.60m×0.35m.

The other piece is the figure of Ṛṣabhanātha carved standing in *kāyotsarga* pose on a lotus pedestal below which his *lāñchana*, the bull is lying. The pedestal also contains supported lions at corners and devotees in kneeling position and folded hands. Hairs on the head of the Tīrthaṅkara are arranged in matted locks, a few strands of which falling on the shoulders. Among other attributes we notice the *chaurī* bearer on either sides, the eight planets seated in *yogāsana* pose, the *kevaḷa* tree, trilinear umbrella, flying figures with garlands and cymbals and drum played in hands are all envisaged along with the image. Lotus marks are also seen above his shoulders.

The discovery of Jaina relics at Śiśupalgarah and Brahmesvarapatna presupposes the election of a shrine in the ancient past in the neighbourhood.

K.C. Panigrahi in his book "Archaeological Remains at Bhubaneswar" includes two figures from Muktesvar temple bearing Fig. 59 and Fig. 60 with captions like *Dhyani* Buddha and Jaina Tīrthaṅkara, respectively. But as it appears, both the figures may be assigned to Jaina pantheon. We usually notice Jaina Tīrthaṅkara images carved seated in *yogāsana* pose and standing in *Kāyotsarga* pose. Here Fig. 59 is carved seated cross-legged keeping the right palm over the left in perfect meditative attitude. The conventional *kevaḷa* tree spreads its branches on either side at the top. Their conventional attributes are however lacking. The hairs on his head are arranged in curled knots.

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Similarly the other image bearing Fig. 60 is carved standing in *Kāyotsarga* pose. It has been envisaged within a shrine. Hairs of his head are also arranged in curled knots. His long ears hand up to the shoulders and hands stretch up to the thigh regions. The *kevaḷa* tree is depicted over the arches of the shrine. Face of the Tīrthaṅkara is badly mutilated. The representation of Jaina Tīrthaṅkara figures on the walls of the Śiva temples presupposes the patronisation it received even under the hands of rulers having Saiva leanings.

The Sculpture Gallery of the Orissa State Museum preserves three more Jaina Tīrthaṅkara images, the find spots of which have not been properly recorded. The first one bearing No. Ay. 50 is carved seated in *yogāsana* pose on a double petalled lotus pedestal supported by lions at the centre and carved pillars at corners. The place depicting the *lāñchana* of the Tīrthaṅkara is damaged for which it is difficult to identify the image with any particular Tīrthaṅkara. But for the presence of lions below pedestal (one available and other completely defaced) it has often been regarded as the figure of Mahāvīra. One male and one female devotee with heaps of offerings are also carved in the pedestal. The *chauri* bearers are standing on the sides above whom are depicted seated geese almost near the base of the trefoiled arch. Pillars of the decorative *toraṇa* are also noticed at the back. Among other attributes we find the trilinear decorated umbrella surmounted by the *kevaḷa* tree and flanked by flying *Gandharvas* with garlands in hands and playing on various musical instruments. Lotus and *champak* flower marks are also noticed on either sides. Made of sand stone, the figure including the pedestal meaures 1.14m×0.61m×0.25m and damaged at the palms and face of the pedestal and flying heavenly figures. Musical instruments played in hands of *Gandharvas* and Kinnaras are noticed on the stele.

The other two Tīrthaṅkara images are kept inside the central show case of the second hall of the same gallery. The first one can be identified with Ṛṣabhanātha (No. Ay. 165) in view of the fact of matted locks of hair on his head, a few rolls of which run up to the shoulder. The Tīrhtaṅkara is carved standing in *Kāyotsarga mārg*. His conventional *lāñchana* has not been depicted in the appropriate place. On the whole the image is left unfinished but spaces for depiction *aṣṭagrahas*, lotus and *champak* marks, umbrella, *kevaḷa* tree, flying figures and heavenly music, etc. have been identified.

The second image is of Tīrthaṅkara Mahāvīra carved standing in *yogāsana* pose on a plain pedestal below which his *lāñchana* the lion is depicted flanked by devotees in kneeling position and folded hands. The *Prbhāmaṇḍaḷa* behind the figure left unfinished. Among other features of this image are noticed the *kevaḷa* tree, trilinear umbrella, music played in hands, flying figures with garlands, lotus and *champaka* flower marks and the *chuari* bearers.

Like the above figure, it too, is carved out of chlorite stone.

Another fragmentary sculpture depicting the four *grahas* of the left side, the *chauri* bearer, the flying figure with garland and the heavenly music is kept in the

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verandah of the Museum. Its right side, pedestal and upper part including head are damaged and missing.

Apart from the Banapur hoard of bronzes, in the Art section of the Orissa State Museum some six more metal Jaina icons brought from different part of Orissa are under display. Of the six, two are from Kakatpur of Puri District and one from Bayree of Cuttack district. The rest three have no provenance recorded in the Museum. We discuss the last three here.

The first image of this group (No.452) can with much difficulty be identified with Pārśvanātha (Fig.59). It is designed standing in *kāyotsarga* pose on a double petalled lotus pedestal supported by a plain circular base. Hands of the Tīrthaṅkara touch the knee region. The canopy of seven hooded snake though not available yet the portion of it seen to the right indicate its link with the snake. Other *pratiharyas* are conspicuous in their absence. It measures 8 cm in height.

The next figure of this group is of Tīrthaṅkara Śantinātha (No.507) (Fig.60) carved standing in *kāyotsarga* pose on a double petalled lotus pedestal supported by a square base. Deer, the conventional *lāñchana* of the Tīrthaṅkara is depicted below the pedestal with a group of devotees seated all round. Hands of the Tīrthaṅkara run up to the lower parts of the thigh. Hairs of the head are arranged in curled knots with *uṣniśa* at the centre. Other attributes are not traced along side of the figure. It measures 13.8 c.m. in height.

The third figure in the series is of Ambikā (Fig.61) *yakṣini* (No.458) fashioned seated in *lalita* pose on a double petalled lotus pedestal supported by an eliptical base. Lion, her conventional vehicle, is not visible in the pedestal. She carries the baby on her left lap whereas her right hand displays a bunch of mangoes from which another standing to the right is attempting to pluck. The mango tree heavily laden with leaves is depicted at the back. Her Tīrthaṅkara, Neminātha is found seated in *yogāsana* over head. She is profusely decorated with ornaments like crown, necklace, earrings girdles, bangles, armlets, and anklets. The image including the pedestal measures 9 c.m. in height.

R.P. Chanda has brought to our notice a remarkable group of Jaina sculptures preserved in the British Museum, London. His observation is quoted below.[13]

Four remarkable Jaina statues of steatite, two standing images of the Jina Pārśvanatha (No.95, 19×8.7 inches and No. 96, 14.7×7.5 inches), a standing woman with two children and a seated Jina on a tree above her head (No.94, 16.5×9 inches) and a stele bearing standing images of the Jina Ṛṣabha and Mahāvīra (No.99, 26.7×14.2 inches) probably came from the collections of Jaina images deposited in the Jaina cave temples at Khandagiri near Bhubaneswar in Orissa. Some very similar Jaina images are still to be

13. R.P. Chanda, *Medieval Indian sculptures in the British Museum*, London, 1936 p. 71.

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seen in one of the caves there. All the standing images of the Jainas are in the posture of *yoga* known as the *kāyotsarga*, standing quite erect with feet placed side by side on the same line and both the arms hanging down on sides and the fingers of the hands touching the lower part of the thighs. Rsabha, the first of the twenty-four Jainas, who is also recognised as an incarnation of Viṣnu, is known by his crown made of matted locks of hair and his cognizance, a bull and Mahāvīra, the twenty-fourth Jina is known by his congnizance, a lion. The most remarkable thing about the images of Rsabha and Mahāvīra on our stele (Pl.XXII) is the difference in the expression of their faces. The eyes of Ṛṣabha are fixed on the tip of the nose and his face shows absorption in meditation. The eyes of Mahāvīra look downward and show a mind worried by unpleasant thoughts. The nakedness of the pair is tiring to the eyes of the observer.

The common slab depicting the figures of Mahāvīra and Ṛṣabha in standing posture and the photograph of which R.P.Chanda published in his book depict, among other usual features, the *kevaḷa* tree, the trilinear umbrella, their respective *lāñchanas*, *chauri* bearers, devotees, flying figures with garlands, mounted elephants, *Prabhāmaṇḍala* and cymbals and drum played through hands. The hatoes behind head of both the Tīrthaṅkara figures are circular in form and devoid of decorative designs. Both the figures are carved in excellent finish and in very good condition.

In the year, 1963 while excavating the foundation for the Godavarisha *Mahāvidyālaya* at Achutarajapur *sāśana* near Banapur, a large hoard of bronze idols, among other articles, were recovered and brought to the Orissa State Museum for preservation and display. All the objects kept within large sized earthen pots were burried under ground. They consisted of ninety five bronze idols, twenty metal *stupas*, a metal bell, a copper (or bronze) spouted vessel, twenty metal piece (including several fragment of a large ritualistic vessel (?), a *Stupa*-shaped finial, a *Chhatra*, pedestals of images, a halo and the limbs of a large image, an iron dagger and a conch-shell (*Saṁkha*) all found in one hoard on the 2nd July, 1963. Of the ninety five bronze idols only ten represent various Tīrthaṅkaras and *Śāsanadevīs* of Jain pantheon. In addition a small chlorite seated image of Ṛṣabhanatha is now fixed to the exterior wall of Buddhima temple within the enclosure of the Dakṣaprajāpati temple of Panapur.[14]

The locality where the metal objects under report were discovered is known after the temple of Bālukeśvara within the village Achutarajapur. It has a picturesque setting with the hill of Ghantasila about a kilometre north of the site. The rivulet Salia flows nearby. The entire area between this stream and the road to the south of the Banapur High School (Godavarish *Vidyāpiṭha*) was formerly in the form of a mound containing the ancient remains of religious structures, primarily Buddhist. The area witnessed the rule of the Śailodbhavas, the Bhaumakaras, the Somavaṁśīs and the Gaṅgas as known from the rich archaeological treasures like copper plate inscriptions, standing monuments and finds of large number of stray sculptures affiliated to almost all the major religious traditions of Orissa. The Jaina bronzes discovered in this area can be placed within the period

14. D. Mitra, *Bronzes from Achutarajpur*, pl. 10.

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of 800 A.D. to 1100 A.D. We have earlier made reference to the Banapur copper plates of Dharmarāja Mānabhita (695—740 A.D.) of the Śailodbhava dynasty which records a grant of lands at the Madhuvātaka village and at Suvarṇaralondi situated within the *Viṣaya* of Thoraṇa (which formed part of Koṅgada) to Probhudha Chandra, a disciple of the *arhadhchārya* Nāsi-chandra for meeting the expenses of the ceremonial worship of an image, possibly of a Goddess[15] (*Vali-satra-Charu-Pravarttnaya*). According to D.C. Sircar Praobhudha Chandra was possibly a Jaina monk who was noted as *eka-śaja* which has been interpreted by him as one who has taken a vow to wear only one piece of cloth.

The ten Jaina icons found in this collection are interesting on account of the artistic excellence displayed in them. No two images are alike which makes their local casting doubtful. To judge from their robeless feature the Tīrthaṅkaras it may be reasonably presumed that these icons were the donations of the votaries belonging to the *Digambara* sect. Out of these ten as many as four represent Āmra or Ambikā associated with Neminatha.

Three of the images of Tīrthaṅkaras display fine artistic qualities. None of them is represented with the full panoply of prescribed *pratihāryas*. The heavenly tree, showers of celestial blossoms, heavenly music and drum are not represented in any of the images. An account of these icons is given below.

1. Ṛṣabhanātha

Ṛṣabhanātha (No. 257) is carved seated on *yogāsana* on a pedestal containing a single row of lotus petals. His hands are in *yogamudrā*, with his right palm placed on the left. The matted locks are arranged in a fairly high *Jaṭā-Mukuṭa*, some locks being allowed to fall on shoulders. The lotus rests on an oblong pedestal with mouldings at the base and at the top and the middle portion recessed. Against the central part of the front side of the pedestal is a bull, the cognizance of Ṛṣabhanātha looking up towards the Tīrthaṅkara. Behind the image is a solid oval halo with a raised rim of three mouldings edged by closely knit tongues of flames. At its crown is a floral motif, above which *chhatrāvali* made of three gradually diminishing *chhatras* capped by a conical finial. It measures 11.5 c.m. in height.

2. Chandraprabha (No. 254) (Fig. 62)

Measuring 7.7 c.m. in height the first image is found carved in *yogamudrā* on the pedestal formed of a single row of lotus petals. His right palm is placed above the left against the abdomen. The hair is gathered on the crown in a conical form. Crescent moon as the cognizance of the Tīrthaṅkara is depicted on the central petal of the front side of the lotus seat. The solid oval halo behind head is enclosed by a beaded border edged by tongues of flames at long intervals. It was found inside a spouted metal jar which in its turn had been within one of the earthen pots containing the metal objects.

15. *Ibid.*

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3. Chandraprabha (No. 327) (Fig. 63)

The second figure of Chandraprabha of this hoard is carved standing in *kāyotsarga* pose with long hanging arms and fingers lightly touching the lowest part of the thigh on a lotus with a single row of hanging petals. The hair has been coiled and gathered at the centre of the head. The lotus rests on a high, hollow pedestal with open sides. Posts, rising above the faceted base, support the upper piece of the pedestal. On the front side of the pedestal is the crescent moon, the cognizance of the Tīrthaṅkara is also kept on a stylised lotus. The icon 10.2 c.m. high is in the round.

4. Vāsupūjya (?) (No. 265) (Fig. 64)

This image of Vāsupūjya is carved seated in *yogāmudrā* on the eliptical top of an otherwise oblong hollow pedestal with a *khurā* shaped moulding at the base where the two armed *Yakṣa* and the *Śāsanadevī* are seated side by side in *māharājalilā* posture. The right hand of both rests on their respective right knee while the left palm of the *Śāsanadevi* is placed on her left knee, that of the *Yakṣa* touches the *Śāsanadevi*. No attributes in their hands could be identified. Both the figures are decked with rich apparels consisting of girdle, anklet, bangles, armlets, ear-studs, crowns, etc. The animal immediately below the legs of the Tīrthaṅkara appears to be a *mahiṣa* (buffalo). In the composition emphasis is given to the *Yakṣa* and the *Śāsanadevī*, whose figures are larger than that of the Tīrthaṅkara. Against the front side of the pedestal are seen upper portions of seven male figures in a row seated in *yogāsana*. Another similar figure occurs below the animal in the space between the *yakṣa* and the *Śāsanadevī*. They may be identified with the eight planets despite the absence of their typical attributes. The halo behind the three figures in the form of a beaded arch (open within) edged by leaf shaped flames or branches. At its top is small *Chhatra* with a cylindrical shoft. It measures 13.3 c.m. in height.

There are two other Tīrthaṅkara images found in this hoard whose marks of cognizances are not represented in their pedestals. The absence of cloth precludes the possibility of the icons representing Buddha in the *dhyāna mudrā*.

The first Tīrthaṅkara figure (No. 295) is considerably rubbed off and eroded. It is carved seated in *yogamudrā* on a throne. The oblong pedestal of the throne presents a *khurā* shaped base and a semi-circular moulding at the top. The two ends of the horizontal lintel of the solid backrest are in the form of makara heads and are supported by posts. A small oval halo with a raised rim of two plain mouldings is seen behind head. Above it are three projections the central one of which possibly held up an umbrella. The image measures 6.5 c.m. in height. The hairs on the head are arranged in tiny curled knots. The legs are not placed across the thigh nor are the soles displayed, a sitting posture (*Paryankāsana*) not commonly found in the icons of Tīrthaṅkaras.

The second Tīrthaṅkara image of this group (No. 318) is carved seated in *yogāmudra* on a lotus pedestal the right palm being placed on the left. The hair is arranged in tiny curls. The *uṣniśa* is rendered by two superimposed rows of curled knots

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crowned by a roundel. On either side of the seat of the Tīrthaṅkara is a *chaurī* bearer resting one of his hands on the thigh. Behind the head is a roundish halo with raised moulded border having a beaded line in the middle. Around it closely knitted tongues of flames above which is a floral finial.

Triratha in plan, the pedestal has a *khurā* shaped moulding at the base and a moulded top with a fairly high recess in between. While the pedestal has been left undecorated, the horizontal lintel and the vertical jambs of the back rest of the throne are elaborately ornamented with beaded lines and a row of flowers between the mouldings. At either end of the lintel is a lotus, while perched above it, are too elaborately conceived *makaras*. From the bottom side of the lintel hang down two beaded strings ending in a diamond-shaped floral arch. It measures 14.3. c.m. in height.

As reported earlier the hoard contains four Āmra or Ambikā figures. The one bearing No. 288 is the best and also the most refreshing icon of the group. She is carved seated in lalitāsana posture on a lotus pedestal displaying a bunch of mangoes in right hand and holding the baby seated on her left thigh. Close to her pendent right leg is a seated child with locks of hair falling on sides and holding a circular object in its right hand. The lotus rests on a footed throne with a moulded base. Her mount, the lion is carved in the central projection of the pedestal. The edges of the lintel and jambs of the back rest are beaded. Near the ends of the lintel is a somewhat *āmalaka* shaped member close to which is a beaded string hanging downwards. Above the lintel are mango twigs laden with fruits. The oval halo behind her head is prominently decorated with a beaded border edged by leaf shaped flames. At the crown of the halo is an ornate floral motif hiding the view of the thick shaft of the umbrella. The latter is a succession of three gradually diminishing *chhatras*, the top most one being crowned by a conical finial. The figure of Neminātha is absent at the top of the image. The image is elegantly decorated with anklets, bracelets, bangles, necklaces, ear-studs and a crown. Her bun-shaped coiffure is very effectively rendered. Its religious use is noticed from the rubbed off face.

The second figure of Ambikā (No. 263) (Fig. 65) bearing almost an analogous treatment in respect of the dress and ornaments with the first is carved seated in lalitāsana pose on a lotus arrayed on a narrow pedestal with a *khurā* shaped base and two mangoes placed below with the upper member. Against the middle of the front side is the mount lion. In her left hand she holds a child seated in her left thigh and carries a mango with her right palm resting on the knee. The right palm of the child is placed against on the chest. To her right another grown up child is seated with a mango like fruit on his right palm against the chest. The solid oval halo with a raised border of three mouldings edged by closely knit tongues of flames is fixed to the lotus seat. The mango tree laden with fruits is depicted behind her head. Above the tree is the figure of Tīrthaṅkara Neminātha carved seated in *yogamudrā*. His hair is gathered upon the crown in a conical shape. Behind him his hale, oval in shape and having a raised border of two mouldings edged by tongues of flame. At its crown is a floral motif, above which rears up an umbrella with a prominent bud-shaped finial. It measures 14.5 c.m. in height.

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The third icon of Ambikā (No. 289) (Fig. 66) differing from the second in some features is carved seated in *lalitāsana* posture on a lotus with a single row of petals. She is carrying on her left thigh a child supported by her left forearm and holds with her right palm a mango twig. Close to her right leg is a pot bellied body, seated in *Mahārājalilā* posture with his right hand extended up to the knee. The object in his left hand is indistinct. The lotus is placed on a footed oblong pedestal with a moulded base and a high recessed middle part. In front of this recessed portion of the front side is the lion, the mount of Ambikā. The branches of the mango tree are spreading over her head above which Neminātha found seated in *yogamudrā*. A small defaced disc is seen against the feet. The hair is arranged in flatish bun on the crown of the head. They do not have separate haloes behind head. But the long halo provided for both, has a trefoil upper part. Its raised border of three mouldings is edged by a series of beads. At the crown of the halo is a half flower capped by an umbrella with a conical finial. The image measures 14.3. c.m. in height. Faces of both the Tīrthaṅkara and the Śāsanadevī are rubbed off.

The fourth icon of Ambikā (No. 279) (Fig. 67) of the place broadly agrees with the second figure of the series. She is carved seated in *Mahārājalilā* posture on a lotus with a single row of petals. She carries the child against the hip at the left and displays a mango twig in the right hand. The representation of the child is not only flat but rather crude. Close to her leg is a boy seated on haunches. The lotus seat is supported by a footed oblong pedestal on the moulded base of which is carved her vehicle, the lion. Around the back of the *Śāsanadevī* is an oval halo with two over-hanging clusters of mangoes near the top. Except for the rod like outline of two mouldings the halo is open. At the top of the halo is found the seated figure of Neminātha in stylised *chatrāvali* of three gradually receding umbrellas capped by a conical finial. The back portion of the *Śāsanadevī* is almost flat in shape. It measure~ 12.5 cm. in height. She is profusely decorated with ornaments like anklets, bangles, armlets, necklace, ear-studs and a crown set with jewels. Tied by a string the hair is arranged in a bun at the crown.

Sri Ramachandrapur of the Satyabadi P.S. of Puri district preserve a Ṛṣabhanātha image near its Grāmadevatī shrine located on the outskirts of the village. It is carved standing in *kāyotsarga* pose with bull as *lāñchana*, *chauri* bearers, *Kevaḷa* tree, trilinear umbrella, flying figures with garlands in hands and *Gandharvas* playing on musical instruments. Four more Tīrthaṅkara figures flanked by their respective *chauri* bearers and *lāñchanas* below their pedestals are carved along side the *mulanāyaka*, Ṛṣabhanātha. They are Pārśvanātha and Ajitanātha on the right and Sāntinātha and Mahāvīra on the left. Hairs on the head of Ṛṣabhanātha are arranged in *jaṭā* a few strands of which run up to his broad shoulders.

A Jaina Tīrthaṅkara image is fixed to the left wall of the door-way leading to the sanctum of the Jagannātha temple at Puri from its southern side. A glass cover is provided on the image for which it is not generally visible to the common people. The Jainas usually pay respect to this image whenever they visit the temple. It is carved standing on a double petalled lotus pedestal, the lower portion of which including the

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lāñchana is not visible as covered with cement plaster. Two *chauri* bearers carved standing on separate lotus pedestals are found on either side of the Tīrthaṅkara against miniature shrines. The halo behind him is designed in eliptical shape with radiating flames on its outer edges. The *toraṇa* behind the Tīrthaṅkara is supported by tapering pillars and a decorative horizontal bar. The hairs on the head of the Tīrthaṅkara are arranged in curled knots with *uṣniśa* in the centre. The trilinear umbrella over head is surmounted by the branches of the *kevaḷa* tree. Flying figures with garlands in hands and invisible heavenly figures (*Gandharvas*) beating drum and cymbals flank the figure at the top. *Champak* marks are noticed on either side of the umbrella. The image carved in chlorite stone is very well polished. It roughly measures some 45 c.m. in height. As the *lāñchanas* is not traceable it is difficult to identify this figure with any particular Tīrthaṅkara. However, the Jainas regard this image as Mahavira as understood from the temple priests. Just opposite to it on the right wall is kept a figure of Hanumāna (Mahāvīra) called by the name "flying Mahāvīra" and revered in great esteem by the devotees.

CUTTACK DISTRICT

Like Buddhism, Jaina religion has not established any strong base in Cuttack district for which we do not find concentration of Jaina relics at a particular place. The number of images reported from different parts of the district, however are in no way less than their findings else where. In the early medieval period Buddhist centres like Lalitagiri, Udayagiri and Ratanagiri, had dominated the scene and Jainism seems to have receded to the rural areas, a fact which can be evident from their findings in Baramba, Narasinghpur, Tigiria, Chauduar, Jajpur, Kendrapara, Jagatsinghpur, the Prāchi Valley and Banki areas of the district. There are many *Sarāka* villages in this district and the people living in them practice Jaina customs and traditions in their normal life. In recent years Cuttack town witnessed several Jaina shrines built by the Marwari communities. They preserve in them not only a series of marble and bronze idols of recent make but also several Tīrthaṅkara images, *chaumukhas*, and slabs depicting *Gaṇadharas* and *Purvadharas* of the ancient period. They are all evidently collected from the places rich with Jaina antiquities in Orissa. The people of the Marwari community visit Udayagiri and Khandagiri caves on festive occasions and look after the management of the Jaina temple on the crest of Khandagiri hill. The Jaina establishments at Udayagiri and Khandagiri of Puri district and Padasingidi of Keonjhar district no doubt predominently influenced the Jaina adherents of Cuttack district.

The Jaina temple of Choudhuri Bazar of Cuttack (Fig. 68) town is built in the *rekhā* style with a *pīḍha Jagamohana* in front by the Parawar families of Cuttack who are responsible for the revival of Jaina religion in Orissa. Within niches of the *Jagamohana* and on the central pedestal of the main temple numerous stone images of Ṛṣabhanātha, Śāntinātha, Padmaprabha, Ajitanātha, Mahāvīra, Pārśvanātha along with *Chaumukhas* and slabs depicting Jaina adherents are kept. L.N. Sahu[16] has reported some seven items from the entire collection.

16. L.N. Sahu, Odisare Jainadharma (Oriya) pp. 155-57 (with plates).

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A brief account of the Jaina relics preserved in this temple is given below.

1. Ṛṣabha and Mahāvīra (Fig.69)

The figures of Rsabha and Mahāvīra are carved on a common slab with separate lotus pedestals representing bull and lion as their *lāñchanas* respectively. They are flanked by *chaurī* bearers on the pedestals and flying figures with garlands on the top. Trilinear umbrellas, *kevaḷa* trees, circular haloes (prabhāmaṇḍalas) and cymbals played in hands are also carved along with the figures. The slab in all, measures 0.45m×0.19m. Two devotees in kneeling pose and folded hands flank the *lāñchanas* of respective Tīrthaṅkaras.

2. Pārśvanātha (Fig.70)

It stands on a lotus pedestal in *kāyotsarga* pose with a canopy of seven hooded snake above head. Coils of the snake are shown at the back. The pedestal containing the *Nāgakanyās* in folded hands is supported by lions. *Chaurī* bearers and four Tīrthaṅkara images in seated position are represented on either sides. Flying *Gandharvas* with garlands in hands, palms beating cymbals and drum and lotus and *champak* flowers are noticed on either side at the top. The snake canopy is partially damaged. It measures 0.48m×0.1 cm.

3. Padmaprabha (Fig.71)

This figure is kept along with others in the central niche of the inner wall of the *Jagamohana*. It has been carved standing on a lotus flanked by *chaurī* bearers displaying *chaurī* in one of their hands and resting the other on the thighs. They are standing cross-legged over separate lotus pedestals and decked with rich costumes and ornaments. Upper part of the figure is flanked by representation of lotus flowers, flying figures with garlands cymbals played in hands. The sacred umbrella over head is surmounted by the *kevaḷa* tree. The figure, carved in a tapering piece of chlorite stone, remarkably match the artistic finish of the sculptures at Khiching. A faint trace of the decorative halo is visible behind head.

4. Pārśvanātha—(kept in the central niche)—Fig. 72

It is carved standing in *kāyotsarga* pose on a lotus pedestal flanked by *chaurī* bearers and eight planets. A canopy of seven hooded snake is found above head. The trilinear umbrella and the *kevaḷa* tree are found above the snake hood flanked by cymbals and drum played in hands and flying *Gandharvas* carrying garlands in hands. *Nāga* devotees with offerings are seen below the pedestal.

5. Pārśvanātha- (kept in the central niche)

This figure is carved standing in *Kāyotsarga* pose on a double petalled lotus pedestal with a canopy of seven hooded snake above head. *Chaurī* bearers stand on

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either side. The lotus pedestal supported by lions contains *Nāga* devotees in folded hands in its front parts. *Kevaḷa* tree, flying *Gandharvas* with garlands and cymbals played in hands are all envisaged at the top.

6. Pārśvanātha

The third figure of Pārśvanātha is kept in the central niche of the Jagamohana. It is carved standing on a lotus pedestal flanked by *chaurī* bearers and flying *Vidyā dharas*. His *lāñchana*, bull is visible below pedestal. *Kevaḷa* tree and sacred umbrella are found behind head. Jaina relics kept on the sanctum of the temple.

7. *Chaumukhas* (Fig. 73)

Two *chaumukhas* containing standing figures of Ṛṣabha, Śāntinātha, Mahāvīra and Pārśva within niches are kept on the pedestal of the main temple along with a series of brass and marble idols of the Jaina pantheon. These *chaukukhas* are designed in the shape of *khākharā muṇḍis* (miniature *piḍha* temples) of Orissan variety with crowning *āmalaka śilas* at their top. The Tīrthaṅkaras are recognised from their *lāñchanas* carved below respective pedestals.

8. Gaṇadharas and Purvadharas

A stone slab containing 153 standing *Gaṇadharas* and *Purvadharas* in nine rows is kept near the *chaumukhas* noted above with the figure of seated Ṛṣabhanātha at the top. This Tīrthaṅkara is flanked by *chaurī* bearers on either sides. The bull, his *lāñchana* is depicted below the pedestal. These Jaina figures are all in *kāyotsarga* pose. A similar slab is also reported from village Panchagaon of Puri district.

An account of the Tīrthaṅkara images kept on the same pedestal are given below commencing from the left side.

9. Ṛṣabhanātha

It is carved standing on a lotus pedestal with *chaurī* bearers and *aṣṭagrahas* on either sides. The bull, as *lāñchana* is found below the pedestal. Among other features we notice flying *Gandharvas* with garlands, cymbals played in hands, trilinear umbrella, *kevaḷa* tree and a circular halo depicted along with the Tīrthaṅkara.

10. Slab containing Tīrthaṅkaras

Two Tīrthaṅkara figures carved standing in a common slab is kept near the figure noted above.

11. Śāntinātha

A beautiful figure of Śāntinātha found its way to this Jaina temple. It too, is designed standing in *Kāyotsarga* pose on a lotus pedestal below which its *lāñchana*, the deer is visible. The pedestal is supported by spirited lions. A number of devotees in

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kneeling posture and folded hands with offerings are seen depicted below the pedestal. The *chauri* bearers on elephants and *aṣṭagrahas* in sitting posture flank the Tīrthaṅkara on either sides. L.N. Sahu[17] wrongly identified this figure with that of Tīrthaṅkara Ajitanātha probably on the basis of elephants carved below the *chauri* bearers.

The hairs on its head are arranged in curled knots. The *prabhāmaṇḍala* (halo) in circular form is lavishly decorated. The trilinear umbrella surmounted by the *kevaḷa* tree is seen behind the head. Flying *Gandharvas* with garlands and cymbals and drum played in hands flank the figure at the top. Front parts of a *toraṇa* project near its shoulders. Two lotus buds flank the lotus pedestal of the Tīrthaṅkara. In addition, the *chauri* bearers are provided with separate lotus pedestals on which the elephants are standing. The *chauri* bearers are profusely decorated.

12. Tīrthaṅkara

A figure of Tīrthaṅkara is found carved standing on a lotus pedestal with *kevaḷa* tree, umbrella, flying *Gandharvas* with garlands and cymbals played in hands. *Chauri* bearers and *aṣṭagrahas* flank the figure on either sides. Its conventional *lāñchana* is not available in the pedestal. A series of devotees in folded hands are noticed in the pedestal.

13. Ṛṣabhanātha

Found carved standing on a lotus pedestal with *chauri* bearers on either sides. Bull as its vehicle is found below the pedestal. In addition flying *Gandharvas* with garlands, cymbals played in hands, trilinear umbrella and *kevaḷa* tree are envisaged in appropriate places. Portions of the *kevaḷa* tree and the umbrella are damaged.

14. Ṛṣabhanātha

The next Ṛṣabhanātha figure is also found carved standing on a lotus pedestal displaying flying *Gandharvas* with garlands, cymbals played in hands, trilinear umbrella, *kevaḷa* tree, *chauri* bearers and *champak* flowers. The hairs on its head are arranged in matted locks, a few strands of which fall on the shoulders.

15. Ṛṣabhanātha

The last Ṛṣabhanātha figure of the series is also carved in *kāyotsarga* pose on a double petalled lotus pedestal below which his *lāñchana*, the bull is visible. A decorative oval halo is seen behind the head. *Chauri* bearers and *aṣṭagrahas* flank the figure on either sides. Among other features *kevaḷa* tree, trilinear umbrella, cymbals played in hands and flying *Gandharvas* are available along with the figure.

17. L.N. Sahu, *Odiśāre Jainadharma* (*Oriya*), p. 156.

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16. Pārśvanātha

The last of the series of stone sculptures belonging to the Jaina pantheon is the standing Pārśvanatha image on a lotus pedestal. A canopy of seven hooded snake is envisaged over head. It is flanked by *chaurī* bearers and *aṣṭagrahas* on either sides. Music produced through cymbals played in hands flying figures with garlands, *kevaḷa* tree, trilinear umbrella and kneeling devotees with offerings are the other aspects of depiction along with the images.

The marble idols of the temple represent the figures of Śāntinātha, Pārśvanātha, Chandraprabha, etc. Similarly the brass icons consist of images of Ṛṣabhanātha. Ajitanātha, Śāntinātha and Pārśvanātha. They are all of recent make and donated to the temple by the Jaina adherents of Cuttack town. The marble figures are mostly collected from Jaipur of Rajasthan province of the ancient Jaina relics preserved in the temple. But from reliable sources it is known that they were collected from different parts of Orissa especially from Udayagiri-Khandagiri and Podasingidi. A photograph of the figure of Ṛṣabhanātha of Pratapanagari of Cuttack district is also displayed in the temple. This figure is no more found in the site. It is understood, that some miscreants have taken away this image from the site. From the photograph it is evident that the figure was carved standing in *kāyotsarga* pose on a lotus pedestal. Below the pedestal, its *lāñchana*, the bull is visible. Twenty-four other Tīrthaṅkaras and the *chaurī* bearers flank the image on either sides. *Kevaḷa* tree, trilinear umbrella, circular halo, cymbals played in hands and flying figures with garlands are the other features depicted in the same slab.

The Jaina shrines at Jaunliapatti and Kajibazar of Cuttack town also preserve a series of marble and bronze idols of recent make. The Tīrthaṅkara figures in either case are found standing or sitting displaying the significant attributes. Jaina adherents of the neighbourhood pay their homages to these shrines on sacred occasions. The most notable object of worship in the Jaunliapatti Jaina shrine is the figure of invisible Ṛṣabhanatha carved in a marble slab. Actually no figure of Ṛṣabhanatha in round is available, but the impression of the Tīrthaṅkara is fashioned in the slab in a concave pattern.

The Jagannātha temple at Dolamundei of Cuttack town built on the efforts of one Baba Sagardasa preserves a beautiful Ṛṣabhanātha figure (Fig. 74) in one of its niches. It was recovered from tank at the time of renovation some ten years back as known from the local people. It stands in *Kāyotsarga* pose on a double petalled lotus pedestal, below which bull, as *lāñchana* is visible. Bharata and Bahuvali stand on either sides with flywhisks in their hands. Devotees kneeling in reverence to the Tīrthaṅkara are found below the pedestal. Hairs on the head of the figure are arranged in matted locks, a few strands of which fall on the shoulders. Four miniature figures in *yogāsana* pose are seen depicted on the sides of the Tīrthaṅkara. The *prabhāmaṇḍala* (halo) behind head is decorated with floral devices enclosed by beaded borders. An indistinct auspicious mark is noticed on the chest of Ṛṣabhanātha. Trilinear umbrella, *kevaḷa* tree, flying *Gandharvas* with garlands and music produced through beating of cymbals and drum are all associated with the figure. In addition, two more *Gandharvas* holding fly-

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whisks in hands and on elephant back appear on the top of the slab. Head of one of the two *Gandharvas* are missing. It measures 0.65m×0.35m×0.14m in all.

At Chauduar, a small shrine built by the mother of late L.N. Sahu, the author of the book in Oriya "Oḍisāre Jainadharma" contained a number of Tīrthaṅkara figures of which, Ṛṣabhanātha appears to be prominent. She converted this figure to that of Śiva by providing a tiger skin as under garment and a snake hood. She was an admirer of Śiva worship and wherever she found naked Tīrthaṅkara images she tried to collect for her worship. The figure of Ṛṣabha in question stands on a lotus pedestal flanked by *chaurī* bearers on either sides. His *lāñchana*, the bull is visible below the pedestal. His hairs on the head are arranged in *jaṭā* a few strands of which fall on the shoulders. Other attributes like *kevaḷa* tree, umbrella, flying figures and cymbals played in hands are depicted in proper places.

One seated Tīrthaṅkara figure is reported by Chakradhar Mohapatra to have been kept in the premises of the Rupanatha temple near Banesvaranasi of Narasinghpur area of Cuttack district. Lower part of the figure is badly damaged. It displays *aṣṭagrahas*, flying figures with garlands, *kevaḷa* tree, trilinear umbrella and a trefoiled decorative arch. Hairs on its heads are arranged in curled knots. The *chaurī* bearers are conspicuous in their absence. L.N. Sahu[18] considers it to be the figure of Padmaprabha probably in view of the marking of a full lotus flower at the top left side of the Tīrthaṅkara.

A small figure of Padmaprabha was recovered from the tank at village Hatamala in Tigiria block of Cuttack district, during the time of its renovation, some time in 1972. It was subsequently brought to the Orissa State Museum for preservation. The slab depicting the figure is damaged into two pieces. Though small in size it displays all the features of the Tīrthaṅkara. It measures 18.5cm×9.5cm×5cm and shows excellent polish. This figure of Padmaprabha is carved standing in *kāyotsarga* pose on a lotus pedestal supported by lions. Its *lāñchana*, the lotus is found depicted below the pedestal. The two *chaurī* bearers stand on the sides. *Kevaḷa* tree, trilinear umbrella, decorated halo, mark of *champak* flowers and drums played in hands are all envisaged in a reduced scale. A *torāṇa* surmounted by lions is carved behind the figure. These discoveries of Jaina relics in Tigiria and Narasimhapur areas strongly support the religious affinity of the *Sarāka* settlers in the neighbourhood.

I have noticed two Jaina Tīrthaṅkara images kept in the Baramba palace some 12 years back. One of them was a figure of Ṛṣabhanātha seated in *yogāsana* pose with the conventional *chaurī* bearers and the *aṣṭagrahas*. These two figures are, however, could not be traced in my subsequent visit. It is understood from the palace authorities that they were taken away by an antique dealer of Benaras. The ex-ruler informed me that he had collected them from his own estate.

K.C. Panigrahi[19] reports three Jaina Tīrthaṅkara images, two of which are preserved in village Narasimhapur, near Jajpur and one kept in the premises of the

18. L.N. Sahu, *Oḍisāre Jainodharma* (Oriya), p. 222.
19. K.C. Panigrahi, *Itihāsa O' Kiṁbadaṅti*, (Oriya), Plates 9, 10 and 11.

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Akhandalesvar temple of Jajpur. Of the two found in Narasimhapur, one is of Tīrthaṅkara Pārśvanātha carved standing on a lotus pedestal in *Kāyotsarga* pose with a canopy of seven hooded snake over head. It is flanked by two *chauri* bearers standing on separate lotus pedestals. Two flying figures with garlands and cymbals played in hands are depicted on either side of the image at the top. The trilinear umbrella and the *kevaḷa* tree appear above the Snake hood. The figure is partially damaged on the face snake hoods and fingers in hands. Coils of snake are gathered behind the figure.

The other figure of village Narasimhapur is of Chandraprabha the eighth Tīrthaṅkara of the Jaina pantheon carved standing on a plain pedestal in *Kāyotsarga* pose. The *chaurī* bearers are conspicuous in their absence on either side of the figure. The crescent moon, as *lāñchana* of the Tīrthaṅkara is found in front of the pedestal. Hairs on the head of the figure are arranged by curled knots. Umbrella, flanked by flying figures with garlands, is designed in three folds over head. This appears to be one of the early Jaina Tīrthaṅkaras in Orissa.

The third figure of K.C. Panigrahi's finding is the standing figure of Neminatha on a lotus pedestal supported by lions. A series of devotees with offerings are also noticed below the pedestal along with his *lāñchana*. Two *chauri* bearers and eight planets flank the figure on the sides. *Kevaḷa* tree, sacred umbrella, flying figures with garlands and cymbals in hands are the other features depicted along wit . the Tīrthaṅkara. The image is completely covered with moss and lichen and damaged at face, umbrella, hands and the chest. Hairs on its head are arranged in curled knots with *uṣniśa* at the centre.

In the premises of the Ganesa temple of *Dasvāsamedha Ghāṭ* of Jajpur town a beautiful Śāntināṭha image (Fig. 75) is noticed. It is carved standing in *kāyotsarga* pose on a double petalled lotus pedestal below which his *lāñchana*, the deer is visible along with other devotees. *Chauri* bearers stand on either sides. The *kevaḷa* tree, trilinear umbrella, cymbals played in hands and flying figures with garlands are all envisaged at the top. The most noteworthy feature of this image is that it wears a beaded chain around the neck. The image found to be in good state of preservation. Hairs on its head are arranged in curled knots. The temple priest was in the first instance very much reluctant to allow examination of the image. He also did not provide any information regarding the provenance of the figure. It has a circular halo behind head. All the twenty four Tīrthaṅkara figures in standing pose are represented in its sides. The figure is partially damaged in its left hand.

A Jaina *chaumukha* (Fig. 76) has recently been collected for the Orissa State Museum from the village Bada Charpoi, located near Mangarajapur of Jajpur Sub-Division of Cuttack district. This *chaumukha* contains in all its four niches figures of Jaina Tīrthaṅkaras whose identity is difficult to be ascertained as the *lāñchanas* below them are not traceable. The figure displaying *jata*, however, may be identified with Ṛṣabhanātha. A line of inscription is noticed in the *chaumukha* fashioned in the *rekha* temple design with square base and curvilinear upper parts surmounted by *āmalaka śilā*.

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The Tīrthaṅkara figures within niches are each flanked by *chaurī* bearers. It measures 0.53m in height.

One of the biggest Jaina images of Ādinātha is available in village Hatadiha (Panchupur),(Fig. 77) near Kanta Bania of Jajpur Sub-division. It measures 2.0m×0.92m×0.46m and carved in chlorite stone. During my first visit to the place, it was kept resting on one banyan tree on the bank of the extinct Benga river. This river was in earlier days known to be a tributary of river Vaitarani. The settlement records give it the name of "Bodhi Maharāja". It is ascertained from elderly local people that the river Benga was navigable some 200 years back. The image in question while transported in a boat dropped near the village Panchupur due to some accident and since then it is available at the place. Local people also consider this image as that of a Goddess surrounded by her children. They were very much afraid when I first approached the deity after clearance of debris around the figure. This image has been declared protected by a notification of the Cultural Affairs Department. In my subsequent visit on 28.11.75 I could find the image shifted from its original site to a place on the side of the road. The local people are eager to build a shrine for the deity.

The image is carved standing in *kāyotsarga* pose on a lotus pedestal. The lower parts of the pedestal including the *lāñchana* and the devotees are left unfinished. *Chaurī* bearers, decked with rich costumes and ornaments, are standing on either sides on separate lotus pedestals. An egg-shaped halo is noticed behind head. Its hairs on the head are arranged in curled knots with the *uṣṇiśa* at the centre. All the other twenty-four Tīrthaṅkara figures are carved standing on either sides displaying the sacred umbrella on their heads. *Trivāli* on the neck are prominently observed. The *kevaḷa* tree behind the head is studded with leaves. The umbrella in three folds attached to a pole is also noticed above its head. Two *Gandharvas* with garlands in hands seen hovering in the sky. It is partially disfigured in the nose, lips, fingers and genital organs.

There are also further evidences of the Jaina influence once prevalent in the village Jhadesvarpur in the paragana Kushamandala, 40 KM north-east of Cuttack. Local tradition has it that in the very ancient times a Raja of Jharakhanda founded a Siva Linga named Jhadesvara and built a great temple over it. From the name of the idol, the place came to be known as Jhadesvarpur. The ancient temple of Jhadesvara is now in ruins but recently at the time of excavating the place some very important and valuable relics, evidently belonging to the glorious period of Jainism, were discovered in the locality. They excel all other works of Jaina art found else where. Figures of Tīrthaṅkaras and those of many *Gaṇadharas, purvadharas, Śrāvaka* and *Śrāvika* have been discovered under the earth. Among these were found the figures of Jina either absorbed in meditation (*dhyāna*) in sitting posture or standing naked. The fine sculpturing of these figures produce a striking impression. They are of beautiful chlorite stone. If this place ever systematically explored it is believed that many more figures and even ruins of ancient shrines might be recovered.[20]

20. N.N. Vasu, *The Archaeological Survey of Mayurbhanja*, Vol. I, Pl. 23A.

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Some years back three Jaina images reported to have been recovered from a place near the present Dhākulei Thākurāṇī of village Pratapanagari on the Cuttack-Bhubaneswar portion of the National Highway. For the present two of them, the figure of Pārśvanātha and Ṛṣabhanātha (Fig. 78), are kept in a thatched shed of the Ramjimatha under the custody of one Mādhavadāsa. The third image of the place i.e. Ṛṣabhanātha is no more available in the site. A photograph of the image is under display in the Jaina temple of Choudhuri Bazar of Cuttack town to which we have made references earlier.

The image of Pārśvanātha (Fig. 78) of the place is carved standing on a lotus pedestal in *kāyotsarga* pose. The pedestal is supported by lions in its front side along with *Nāga* devotees in *añjali hasta* and heaps of offerings. A canopy of seven hooded snake found above head. Coils of the snake are gathered behind the figure. The two *chauri* bearers are standing on the sides of the Tīrthaṅkara. The image is designed within a *toraṇa* attached with *makara* heads from the mouths of which series of jewelled chains are falling. A circular halo (*prabhāmaṇḍala*) is seen behind the head. Trilinear umbrella, and the *kevaḷa* tree over head are flanked by flying figures with garlands in hands and cymbals played in palms. It measures 0.78m×0.37m.

The figure of Ṛṣabhanātha (Fig. 78) of the place measuring 0.63m×0.31m is also carved standing in *kāyotsarga* pose on a double petalled lotus pedestal below which its *lāñchana*, the bull is visible in front of a kneeling devotee in *añjali hasta*. The *chauri* bearers i.e. Bharata and Bahuvali are standing on either sides just above the pedestal over whom all the twenty-four Tīrthaṅkara figures are depicted in standing pose in pairs. Hairs on the head of the figure are arranged in *jaṭā*, a few strands of which are seen falling on its broad shoulders, an evident characteristic of all the Ṛṣabhanātha images. The trilinear umbrella surmounted by the *kevaḷa* tree is depicted over-head. The Tīrthaṅkara is flanked by flying *Gandharva*s holding garlands in hands and invisible *Vidyādharas* playing cymbals in their palms on either sides at the top. These two figures are kept in a very neglected state in the *maṭha*. The smoke emerging from the burning charcoal gradually discolours the images. Prof. P. Pradhan once informed me that he too had collected a small Jaina Tīrthaṅkara image from the village. But it is not available with him at present for verification.

The Dhakulei Thākurāṇī shrine at Pratapanagari also preserves a few Jaina relics within its open Jagamohana and the sanctum of which the first is the figure of Ambikā. It is kept in the sanctum. Ambikā is carved seated in *lalita* pose on a pedestal below the mango tree. She held the baby on the left lap and displays a mango in the right. Her vehicle the lion is caved below the pedestal. Her Tīrthaṅkara Nemināth a is found seated on the top of the tree. The second figure of this place is an image of Ṛṣabhanātha kept near the door jamb. It stands in *kāyotsarga* pose on a plain pedestal and damaged into two pieces. The hairs on his head are arranged in *jaṭā*, a few strands of which are falling on the shoulders. The two *chāmaradhāri*s flank the figure on either sides. Other features including the *kevaḷa* tree, *lāñchana*, umbrella and flying figures are not traceable. It measures 40cm×20cm. The third Jaina relic depict the figures of *Yakṣa* Gomedha and

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Yakṣiṇī. Ambikā seated together on a common pedestal. The mango tree visibe at the back carries on its top the image of Neminātha. Attributes in hands of both the figures are mutilated. The entire slab measuring 33cm.×16cm. is damaged into two pieces.

Bhanpur, a place near Pratapnagari on the Cuttack Bhubaneswar road was once a centre of Jaina activity. Some ten to fifteen years back, a number of Jaina bronze figures were recovered from a place located on the left bank of river Kuakhai which flows close by the village at the time of excavation of a canal. One Sri Kangali Charan Bhatta collected them with great efforts and preserved in a newly built small shrine near his rice mill on the road side of the same village. On the basis of a news item published in daily "The *Prajatantra*", a local newspaper, on 8.9.76 it is evident that some five Tīrthaṅkara images including four Mahāvīra figures and one Anantavāsudeva (Pārśvanātha) (Fig. 79) were under worship in the said shrine and all except the figure of Ananta Vāsudeva have been stolen in the night of 27.8.76. A case has been lodged in the Sadar Thana of Cuttack on this issue.

The available Pārśvanātha image (locally called Ananta Vāsudeva) is carved standing in *kāyotsarga* pose on a circular pedestal formed by the lotus petals on a square base. The square base on the other hand is supported by four legs. It measures (including the pedestal) some 0.16 m×0.6m×0.6 m and is carved in round. The canopy of a seven hooded snake protects the head. An auspicious *śrīvatsa* mark, a rare occurrence in Orissan sculptures but popular elsewhere, is noticed on its chest. Male and female figures of *Nāga* devotees with canopy of three snake hoods are depicted on the pedestal. The hairs on the head of the Tīrthaṅkara are arranged in curled knots, with the *uṣniśa* at the centre.

The discovery of so much stone and bronze Jaina idols at Bhanapur and Pratapnagari indicates to the fact that there was a Jaina shrine once located somewhere close to these two villages in the past.

The Khandesvar Mahādeva temple built on the ruins of an earlier shrine of village Nasik (Kotian) in Jagatsinghpur P.S. preserves one excellently carved Śāntinātha image (Fig. 80) of the Jaina pantheon. Several Buddhist and Brahmanical sculptures also found their way to this temple. The images in question are kept in the thatched *mandapa* in front of the unfinished Śiva temple of recent make. The distance of ten km. from Jagatsinghpur, the Sub-Divisional Headqaurters can be covered by walking or by some locally arranged transport through a narrow road on the canal embankment via-Village Kanakapur.

The image of Śāntinātha, measuring 0.96m×0.48m×0.15m is carved standing on a double petalled lotus pedestal below which its *lāñchana* the deer is visible in front of a kneeling devotee in *añjali hasta*. The two *chaurī* bearers standing on elephant backs flank the Tīrthaṅkara on the sides above whom are depicted the eight planets (four in each side) in *yogāsana*, displaying conventional attributes in their hands. The *kevaḷa* tree and the sacred umbrella, at the top are flanked by flying figures with garlands

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and invisible *Gandharvas* playing cymbals and drum in their palms. Face of the Tīrthaṅkara and heads of the two *chauri* bearers are partially disfigured. The vacant space below pedestal is filled with lotus stalks. The image, no doubt was collected from a different place like that of the inscribed Buddhist figure found near it. Provision of vehicle to the *chauri* bearer is a rare phenomenon of Orissan sculptures of the Jaina pantheon.

A number of Jaina images are found at various places in the Prāchi Valley. Images of Jaina Tīrthaṅkaras are found at Adasapur where Jainism appears to have flourished side by side with Saivism. A beautiful image of Ṛṣabha (Fig. 81), artistically chiselled out of black chlorite schist, has been preserved in the Svapneśvar temple of this village. This image 0.48m×0.12m×0.12m in size, depicts Ṛṣabhanatha as *mulanāyaka*, he being surrounded by twenty-three Tīrthaṅkaras, twelve on the left and eleven on the right of him standing in *kāyotsarga* pose. The representation of Ṛṣabhanatha as *mulanāyka* indicates that Ādinātha was the temple cult of this place and that a temple sanctified by his presence was situated in the locality. Unfortunately no Jaina temples can be traced at present at Adasapur. Its distinctive *lāñchana*, the bull is depicted in the middle of the lotus pedestal supported by spirited lions. Two female devotees in *añjali hasta* are seen on both sides of the bull. Just above the lion throne have been placed three lotus pedestals in the middle, one of which, the figure of Ādinātha stands in *kāyotsarga* pose with solemn and sublime grandeurs. Although he is perfectly naked, his hairs on the head are arranged in *jaṭā* set with jewels. A few strands of the *jaṭā* fall on the shoulders. The lotus petalled aura (*prabhāmaṇḍala*) round his head lends divine dignity to the expression of his face which with half closed eyes shows absorption in meditation. The trilinear umbrella is seen above his head and *Nyāgrodha* the *kevaḷa* tree, stretches its branches studded with leaves on the umbrella. On the two other lotus pedestals on the throne are standing Bharata and Bahuvali with fly-whisks in the hands, busy in rendering services to the Tīrthaṅkara. Divine musicians remaining invisible in the sky are playing with cymbals and drum. *Gandharvas* with garlands in hands, are also hovering in the sky. The eliptical halo, umbrella, and the genital organ of the Tīrthaṅkara are partially damaged.

Another Tīrthaṅkara image of the size of 0.42m×0.20m is kept inside the dilapidated sanctum of the Nilakantheśvara Siva temple, located behind the High School at Adasapur. Unfortunately this image is badly damaged and as the *lāñchana* is not at all visible in the pedestal it is difficult to identify it with any Tīrthaṅkara of the Jaina pantheon. Of the two *chauri* bearers, the one to the right is missing along with the damaged pedestal and devotees. On both sides of it eight planets have been depicted in meditative posture seated on lotus pedestals but the Tīrthaṅkara found standing in *kāyotsarga* pose and in complete nudity.

An umbrella has been depicted just above his head with curled locks of hairs, while a *makara toraṇa* as decorative design is visible at the back. The halo behind head is stylised in three bands of scroll work and is oblong in shape. Divine musicians remaining invisible are noticed at the top of the slab on both sides playing with cymbals. Flying *Gandharavas* with garlands in hands appear on either corners of the slab.

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Champak flower marks on either side of the aura seem to be an added feature of the image. The editor of the Prachi Valley Report considers this image to be the representation of the last Tīrthaṅkara Mahāvīra who with the first Tīrthaṅkara, Ṛṣabha commonly appears in the Jaina sculptures of Orissa.[21] Very probably these two images had adorned the same shrine built by the Jainas at Adasapur which appears to be one of the strongholds of Jainism in Orissa during the post-Gupta period.

Lower parts of the abdomen, fingers in both the hands, trilinear umbrella and the face of the Tīrthaṅkara are partially disfigured.

The sculpture shed at Lalitagiri preserves a seated image of Ādinātha bearing No. 28. Exact provenance of the figure is not readily available with the watcher of the Museum. The image is carved seated in *yogāsana* pose placing its right palm over the left on lotus pedestal supported by lions in front. The mark of cognizance is not visible in the pedestal. Hairs on its head are arranged in matted locks and gathered by a chaplet or string. A few strands of the matted locks are seen dangling over the shoulders, a feature common to all Ṛṣabhanātha images of Orissa. Flying *Gandharvas* holding garlands in hands are depicted on either sides of the slab. An eliptical halo is carved behind head. A few inscribed letters are also traceable on one side of the image. It measures including the slab 1m×0.50m.

The Kanika house located in front of the Museum building at Bhubaneswar preserves a Jaina Tīrthaṅkara image. The owner of the image informs that it had been collected from a place in the ex-Kanika estate of Cuttack district. The image in chlorite stone measures 1.28m×0.66m×0.33m.

This figure is carved seated in *yogāsana* pose on a lotus pedestal supported by spirited lions at each corners of the front. The conventional *lāñchana* of the Tīrthaṅkara is not traced below the pedestal for which it becomes difficult to identify it with any amount of certainty. The two *chauri* bearers are noticed standing on both sides over which the eight planets in conventional *yogāsana* pose are carved. Hairs on its head are arranged in curled knots with a bulging at the centre. Celestial music produced through beating cymbals by palms of invisible *Gandharvas*, and flying *Vidyādharas* holding garlands are seen depicted on either sides of the trilinear sacred umbrella surmounted by the branches of the *kevaḷa* tree. Its *Śāsanadevi* depicted below pedestal is not clearly recognisable. Cut-marks as available with the Jaina Tīrthaṅkara figures of Charampa of Balasore district are also noticed in this figure. Since the Kanika area is close to Charampa it appears that sculptures of both the places followed the same tradition. Face of the figure is badly disfigured.

Jaina relics are reported to have been found at Baidesvara (Banki), Chatia and Chandol (Salepur area) of Cuttack District.

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21. G.S .Das, *Prachi-Valley Report*, Ch. III.

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A Jaina Ṛṣabhanātha figure of bronze (No. 509) was presented to the Museum by R.K. Tripathy, Zamindar, Bayree being recovered from Village Barunia of Darpani estate of the same district. It is carved seated in *yogāsana* pose on a lotus pedestal supported by rectangular base with legs. Bull, the conventional *lāñchana* of the Tīrthaṅkara is carved below the pedestal. Hairs on the head of the Tīrthaṅkara are arranged in matted locks, a few rolls of which hang over the shoulders. A decorative oval halo, *kevaḷa* tree and umbrella are all noticed at the top forming parts of the *pratiharyas*. It measures including the pedestal 12.5 cm in height.

Sri B.K. Ratha, Curator, Orissa State Archaeology has also brought to our notice the recovery of a Jaina chaumukha in village Lendra Bhagawanpur located to the south of river Chitrotpala near Kendupatna. He further informs that a stone slab measuring 0.12m×0.12m containing figures of three Tīrthaṅkaras is lying in the compound of the Kanakesvar Mahadeva temple of village Atuda located at the point from where the river Chitrotpala branches off from the Mahanadi. The figures are carved in relief and with difficulty Pārśvanātha and Ṛṣabhanātha can be identified from the three.

KEONJHAR DISTRICT

In the forest tracts of Keonjhar district, more specially its Anandapur Sub-Division, the ruins of many ancient architectural works are still to be found. They are located in such secluded and isolated places that it is hard to believe that these places had once been centres of learning and culture and there were prosperous habitation there. Places such as Podasingidi, Vaidakhia, Hatadiha, Anandapur, Banchua, Ana, Thunigaon, Sainkul, Panchupalli and Jambhira of Anandapur Sub-Division of the district abound with ruins of Jaina antiquities.

It is mentioned in *Abhidhāna Rājendra* that the people of Anandapur used to celebrate a great festival for eight days in the autumn on *prāchi nabaha* which meets the Sarasvati.

In Ptolemy's map Tosali is marked on the river Vaitarani. From the copper plate grants of Bhauma kings it is learnt that Jajpur and its neighbouring areas formed a part of Toṣāli. Furthermore Toṣala was sub-divided into northern Toṣala and southern Toṣala. So it is clear that "Anandapur Tosali" refers to Anandapur on the Vaitarani river in Keonjhar district. Anandapur is very near to Jajpur. The river Vaitarani also taken an easterly course near Anandapur. It joins the Brahmani. The Sarasvatī may be another name of the Brāhmaṇī. Sarasvatī is referred to as the daughter of Brahma in Purāṇas. So it is possible to identify the mention of Sarasvatī in the *Abhidhāna Rājendra* with the Brāhmaṇī of the present day. This Anandapur may not be that of Valabhi in which territory we find no such river as flowing towards the Sarasvati in an easterly direction. But with much plausibility this place may be identified with Anandapur in the district of Keonjhar which is situated on the bank of river Vaitarani.[22]

22. B. Acharya, "Jaina ruins in Keonjhar state", *JKHRS*. 1950, Vol. II, No. 4, p. 227.

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In Jaina literature the words Anandapur and Chakratirtha find frequent mention. *Ṛṣitala* i.e. Riṣi Taḍāga may be the tank which is situated near Yogichata. The heaps of ashes may be remains of the ashes deposited at the time when great festival including feasts *Saṁkhadi* of the Jainas used to be annually held there.

Podasingidi is a small village in Anandapur Sub-Division. It is situated along the road which runs from Anandapur to Soso on the bank of the Salandi via Dhenka. At a distance of about ten miles from Anandapur there is a village named Vaidakhia. A high mound surrounded by *Śāla* and other trees forms the boundary of the village at a distance of about a mile and a half to the south west of Vaidakhia. Close to this mound, at a short distance from each other, there are four silted tanks. B. Acharya[23] informs us the "remains of ruined temples and images of Jaina Tīrthaṅkaras are to be found lying about here and there. A few of the images are built of gravel stone while some of them are made of chlorite, some of sand stone and some others of soap-stone. Many of them are in a badly damaged condition. Some of them are as high as five to six feet. A number of them are half buried in the ground. An image of Tīrthaṅkara engraved on chlorite stone had been placed on the stump of a Kochila (Nux vomica) tree. The trunk having grown in size, the image has been so firmly fixed that it would be difficult to remove it undamaged unless the greatest care is taken in cutting the tree."

At a place called Ramachandi near village Podasingidi and at the foot of the hill referred to above, a good number of Jaina Tīrthaṅkara and *Śāsanadevi* figures are either fixed to the outer walls or kept on the masonry pedestal inside of a modern shrine. Of the five Tīrthaṅkara figures fixed to the outer walls three represent Pārśvanātha, one Ṛṣabhanātha and the other possibly Padmaprabha, one Ṛṣabhanātha and the other possibly Padmaprabha. The details of these sculptures are given below.

1. Pārśvanātha (Fig. 82)

It is seated in *yagāsana* pose with a seven hooded snake canopy over head. Hairs on the head are arranged in curled locks with *uṣniśa* at the centre. It measures 1.5m×0.65m.

2. Padmaprabha

It is standing in *kāyotsarga* pose with hands stretched up to the knees. A lotus mark found to the right of the figure. It measures 1.15m×0.57m. Hairs on the head are arranged as above.

3. Ṛṣabhanātha (Fig. 83)

It stands in *kāyotsarga* pose with bull as the conventional *lāñchana* below pedestal. Umbrella, *kevaḷa* tree and the flying figures with garlands are noticed at the top. It measures 0.97m×0.39m and crudely finished.

23. *Ibid*, p. 224.

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4. Pārśvanātha (Fig. 84)

The second figure of Pārśavanātha of the group is carved standing on a lotus pedestal. A canopy of seven hooded snake covers the head and coils of the snake gathered behind the Tīrthaṅkara. *Kevaḷa* tree, umbrella, flying figures with garlands in hands represent the upper part of the slab. *Chaurī* bearers are in standing posture on either sides. A number of female devotees seen below the pedestal with offerings. The figure is in good state of preservation and displays remarkable artistic designs. It measures 0.88m × 0.48m.

5. Pārśvanātha

The third figure of Pārśvanātha is found seated in *yogāsana* pose on a lotus pedestal. A canopy of seven hooded snake found above the head of the Tīrthaṅkara with coils gathered at the back. A *toraṇa* attached with heads of *makaras* is seen behind the figure. Three figures of Āmra (Ambikā) are kept on a pedestal within the shrine and worshipped as Ramachandis. Local people considering them to be affiliated with *Śākta* cult offer animal sacrifices on *Dasharā* day (during *Durgā Pujā* festivals). They are :

1. Ambikā

The first figure of Ambikā of the series is seated in *lalitāsana* pose on a lotus pedestal below which her *lanchana* the lion is visible. She displays *varada mudrā* in her right hand and holds a baby on the left lap. Two female attendants are standing on her sides with flywhisk and noose in hands in addition to the devotees in kneeling posture. An eliptical halo is depicted behind her head. A mango tree studded with leaves seen providing shade to the deity. Above her head is found Tīrthaṅkara Neminātha along with the *chaurī* bearers, *lāñchana* (wheel), oval halo, umbrella and *kevaḷa* tree. On the two top corners of the stone there are to be seen the palms of the hands playing on cymbals (*karatāla*) and drum (*mardaḷa*).

2. Ambikā (Fig. 85)

The second figure of Ambikā almost corresponds to the figure noted above with the exception that she displays a mango twig instead of the *varada mudrā* in her right hand and flying figures with garlands in hands on either sides at the top.

3. Ambikā and Gomedha (Fig 86)

The third sculpture of the group displays the figures of Gomedha *Yakṣa* and Ambikā *Yakṣiṇī* seated on a common pedestal with their Tīrthaṅkara Neminatha. Ambikā is seated in *lalitāsana* with right hand in *varada mudrā* and left holding the baby on the lap. Similarly Gomedha *Yakṣa* represent *varada mudrā* in his right hand and left placed over his folded thigh on the pedestal. The mango tree provides shade to both the figures being laden with leaves. A series of devotees in kneeling posture are found

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depicted below the pedestal. Neminatha carved seated at the top is provided with the *chaurī* bearers, flying *Apsarās* with garlands in hands, umbrella, and heavenly music played through cymbals.

Out side the premises of this shrine two more figures of Jaina Tīrthaṅkaras are still lying within bushes. One of them is Śāntinātha whose *lāñchana*, deer is visible below the broken pedestal. Two spirited lions support its lotus pedestal and *chaurī* bearers and female figures in *lalita* pose are found along side the figure. Of the two female figures, one displays lotus in her left hand and the other behind the tree, holds a baby on the lap.

The other piece is profusely damaged and headless.

Two Ṛṣabhanātha images, one in standing and the other in sitting pose, were brought to the Orissa State Museum earlier for preservation. They are now under display in the Archaeological Gallery of the Museum bearing No. Ay. 31 and No. Ay. 33. The seated one on lotus pedestal in *yogāsana* measures 0.75m in height and 0.60m in breadth. Below the pedestal there are figures of women engaged in worship and infront of them, bull, the *lāñchana* of the Tīrthaṅkara is engraved. The composition of the matted locks of hairs with long ears and half closed eyes presents a beautiful meditative facial expression. Unfortunately the nose of the figure is damaged. The texture of the stone in which the figure is carved composed of white and black bands giving an impression of a transparent upper garment. The stele has an oval halo (*prabhāmandala*) with two flying *Gandharvas* on either side holding garlands in hands. This image is very valuable from the point of epigraphy for near the right hand of the image an inscription containing fifteen letters in four lines is found which reads as "*Ehasya pratibimbi Ṛṣabha Bhaṭṭāraka*" meaning there by the statue of Ṛṣabha Bhaṭṭāraka. The language of the inscription is in Sanskrit and script is in *kutila* type of the 8th century A.D. Hence palaeographically the image may be placed in the 8th century A.D.[24]

The other Ṛṣabhanātha image (Fig. 87) designed in standing pose on a double petalled lotus pedestal measures 0.77m×0.46m. His *lāñchana*, the bull is found carved below the lotus pedestal supported by spirited lions. The *chaurī* bearers, Bharata and Bahuvali are standing on either side. The locks of hair are arranged in *jata*, a few strands of which seen falling on his broad shoulders. The elliptical halo behind head is flanked by two flying figures, holding garlands in hands. The sacred umbrella is seen over head flanked by cymbals and drum played in hands to produce heavenly music. Due to stiffness of the stone, the image is in good state of preservation.

The part of the Baula range of hills near which this temple and the images are situated is called Yogichata by the local people. There was a flight of stairs made of bricks and stone connecting the temple compound with the top of the mountain. The stairs are now badly damaged, still they are used by the local people to reach the top of

24. A. Joshi, "A unique Rsabha image from Podasingidi", *OHRJ*. Vol. X, No. 1, pp. 74-76.

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the mountain. At the top just below a huge stone there is an image of immense size of Tīrthaṅkara. Nearby, there is a tank which, it is believed never runs dry throughout the year though it is hardly five or six feet deep.[25]

Here and there are found heaps of ashes. The villagers think them to be the ashes of Sita's, lying in room. The Baula range, on which Yogichata is situated encloses an area on three sides while on the remaining side there are the ruins of a wall built of bricks and stone. This area extends about a mile in length and an equal distance in breadth. On the side opposite to Yogichata and near a spring lies the image of Pārśvanātha. This place is called *Dvārchaṇḍi* or *Gadachaṇḍi*. People intending to reach the top most region of the mountain have to cover a short distance with the help of overhanging creepers. During the *Poojā*, animal scrifices are offered here. There is a reservoir of water named Chakratīrtha. Many pilgrims visit the place on *Raja saṁkrānti* (Mithuna Saṁkramaṇa) every year. Near Chakratīrtha there can be found many Jaina images lying here and there.[26]

The Pārśvanātha image of *Gadachaṇḍī* (Fig. 88) is carved standing on a lotus pedestal. A canopy of seven hooded snake found above his head whose coils are gathered at the back. Twenty-three other Tīrthaṅkaras are depicted on both sides of the slab. The *chaurī* bearers are in the usual place engaged in the service of the Tīrthaṅkara. *Kevaḷa* tree umbrella, flying figures with garlands in hands and cymbals played in palms are envisaged in appropriate places. Kneeling figures in deep devotion are found below the pedestal.

As regards the origin of the word "Siṅgidi", B. Acharya considers that it might have been derived from "*Sankhaḍi*" which meant a great festival including feasting. The Jaina *Bhikhus* considered it improper to join this "*Sankhadi*" and it was prohibited by the order. When Jainism ceased to be a common religion of the people "*Sankhaḍi*" also ceased to be held. This place accordingly has earned the epithet "*Padasankhaḍi*" i.e. where "*Sankhaḍi*" ceased to be held and "Poda Siṅgidi" may be safely presumed to be a corrupted form of *Pada Sankaḍi*. The prohibition of the Jaina *Bhikhus* from joining a "*Sankhadi*" is referred to in a *prākriti* Lexi, entitled *Abhidhān Rājendra*, and severe penances are enjoined on those who violated the practice. In the same *Prākriti* work the following lines occur.

"Ādeso Selapure Ādāṇatthahiyā hiā ya mahimāye
Tosali Visaye Viṇṇvanaṭṭhā taha hoti gamanam vā
Selapure Isitalagammi hoti aṭṭhāhiya mahāmahimā
Koṅḍalametta pavāse abbuya pāiṇa Vāhammi".

These lines mean that there is a holy tank named *Riṣi Taḍāga* at Sailapur in Toshali province. A great annual festival is held here extending over eight days. We have already discussed the veracity of this tradition.

25. B. Acharya, "Jaina Ruins in Keonjhar State", *JKHRS*. Vol. II, No. 4, p. 227.
26. Ibid, p. 226.

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In front of the Pancha Bhawan at Anandapur a few Jaina relics originally brought from Podasingidi are kept. Two enterprising Sub-Divisional officers of Anandapur were responsible for their shifting to this place. They have been displayed over cement pillars in front of the hall to remind the local people about the ancient heritage of their district. A. Joshi[27] had earlier reported these sculptures. But his identification of the two Mahāvīra images appears to be actually the figures of Rsabhanatha, and his mention of second Pārśvanātha is not available at the place. Particulars of these relics are furnished below.

1. Pārśvanātha

The image of Pārśvanātha measuring 0.75m×0.50m×0.21m is carved seated in *yogāsana* pose on a double petalled lotus pedestal. A canopy of seven hooded snake appears above his head. *Chaurī* bearers are standing on either sides. The umbrella and the flying figures (left side figure available) with garlands in hands are envisaged at the top. To the left of the figure a devotee is standing near a tree.

2. Ṛṣabhanātha

The first figure of Ṛṣabhanātha is carved standing on a pedestal flanked by two *chauri* bearers. His *lāñchana* the bull is not visible below the pedestal. But from the matted locks of the hair on the head and strands falling on his shoulders it can well be identified with Tīrthaṅkara Ṛṣabhanātha. A circular halo is seen behind the head. The umbrella flanked by flying figures with garlands noticed on the top of the slab. It measures 0.37m×0.27m×0.41m.

3. Ṛṣabhanātha

The second figure of Ṛṣabhanātha, too is carved standing on a pedestal duly served by the chauri bearers on either sides. Like the above his *lāñchana*, the bull is not available below the pedestal but it can well be ascertained from the matted locks of hair falling on his shoulders that the image be of Tīrthaṅkara Ṛṣabhanātha. An eliptical halo seen behind the head. The conventional umbrella over head is flanked by flying *Vidyādharis* with garlands in hands. The image measures 0.39m×0.29m×0.13m.

4. Ambikā

The fourth figure of the series represents Ambikā seated in *lalitāsana* pose under a mango tree studded with fruits and leaves. Her Tīrthaṅkara, Nemināth with sacred umbrella, *kevaḷa* tree, flying *Gandharvas*, is observed at the top. She holds the baby on the left thigh. Her right hand damaged. Her vehicle the lion seen depicted below the pedestal along with female devotees in folded hands.

27. A. Joshi, "Further light on the remains at Podasingidi" *OHRJ*, Vol. X No. 4. pp. 30-32.

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At Jambhira, some six km. from Hatadiha Block Headquarters one could find a figure of Ambikā (Fig. 89) fixed to a Tulasi pedestal in the centre of the village. In description this image tallies with the figure we find at Rāmachaṇḍī temple of Podasingidi. It too, is carved in *lalita* pose on a double petalled lotus pedestal holding a baby on the left lap and the mango twig in the right. Her vehicle the lion seen below pedestal along with two devotees. She is crowned by her Tīrthaṅkara Neminātha having usual attributes of the sacred umbrella, *kevaḷa* tree, *chauri* bearers, flying *Gandharvas* with garlands, *lāñchana* flanked by lions and cymbals played by hands. He is seated on a double petalled lotus pedestal.

The Chandi temple of the same village preserves an image of *Mahiṣamardinī* Durgā on the sides of which figures of Pārśvanātha and a *chaumukha* of the Jaina pantheon are found.

At Ana, a village on the road leading to Anandapur, an image of Pārśvanātha (Fig. 90) the twenty-third Tīrthaṅkara of the Jainas is found in front of a thatched house. This was originally collected from Vaidakhia as known from the local inhabitants. It measures 0.35m × 0.20m and carved standing on a lotus pedestal in *Kayotsarga* pose. A canopy of seven hooded snake found over head in addition to *kevaḷa* tree, umbrella, flying *Vidyādharas* and cymbals and drum played in hands. The pedestal contain figures of *Nāga kanyās* in folded hands and other devotees.

Near Thunigaon, under a tree two Jaina relics are found. One of them is the figure of Ṛṣabhanātha (Fig. 91) and the other of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā carved on a common slab. The figure of Ṛṣabhanātha measures 0.38m × 0.25m and carved standing on a lotus pedestal flanked by *chaurī* bearers and eight planets.

Bull, his conventional *lāñchana* and devotees found below the pedestal. The *prabhāmaṇḍala* (halo) in oval shape behind head has been lavishly decorated. The sacred umbrella flanked by flying *Vidyādharas* with garlands in hands is envisaged at the top.

As indicated earlier the figures of *Yakṣa* Gomedha and *Yakṣiṇī* Ambika are designed on a common pedestal. Head of Ambikā is detached from the body but found nearby. She is seated in *lalitāsana* pose with a baby placed on her left thigh and a mango twig in right hand. *Yakṣa* Gomedha displays *varada mudrā* in his right hand while the attribute in his left hand appears to be indistinct. Both of them served by a series of six devotees carved below the pedestal in a row. As the place is very near to Podasingidi it is just possible that some local people brought them from there for worship.

The village Banchua, located few miles from the main road preserves a large number of antiquities in open mostly belonging to the Brahmanical and *Śākta* religion. I I have never seen a village with so much of loose sculptures in the neighbouring areas. On close examination, I could trace a headless image of Pārśvanātha carved on a lotus pedestal supported by lions and a canopy of seven hooded snake. *Chaurī* bearers are traced on either sides. Lotus and *Champak* flowers marked on the sides. The pedestal contain number of *Nāga kanyās* in folded hands.

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Prof. P. Mukherji supplied two pieces of Jaina relics to the Orissa State Museum of which one is the figure of Pārśvanātha and the other the head of a Tīrthaṅkara. It is understood from him that a friend of his collected them from Vaidkhia of Anandapur Sub-Division of Keonjhar district during the construction of the Salandi dam project. Both of them are in chlorite stone.

This Pārśvanātha image (Fig. 92) is carved standing in *kāyotsarga* pose on a double petalled lotus pedestal with a canopy of seven hooded snake over head. Peculiarly enough this figure, in addition to the *chaurī* bearers on separate pedestals, is flanked by standing figures of Śāntinātha and Mahāvīra on the left and Ṛṣabhanātha and Padmaprabha on the right side on lotus pedestals displaying their respective *lāñchanas*, *chaurī* bearers, trilinear umbrellas, and flying *Vidyādharīs* with garlands in hands, a feature very rarely to be found in Orissa. Of the main Pārśvanātha figure, his *kevaḷa* tree, trilinear umbrella, flying figures with garlands and music played by cymbals have all been envisaged in appropriate places. The slab containing the figures measures 0.56m × 0.29m × 0.125m.

The head of the Tīrthaṅkara displays the front part of the face with the long ear of its right side. Its hairs on the head are arranged in curled knots befitting the Jaina tradition and eyes half closed. *Trivāli* (foldings) on the neck are distinctly represented.

Two Jaina images of Pārśvanātha were recovered some 15 years back from a plot of land in village Sainkul of Anandapur area of Keonjhar district. They are kept for the present in a delapidated thatched shed of the village and worshipped as Ananta. Both the figures are seated in *yogāsana* posture and made of hard chlorite stone. The smaller of the two (Fig. 93) is carved seated on a crudely fashioned lotus pedestal displaying canopy of a seven hooded snake over head. The attendant to the right of the figure though in standing posture yet, the conventional *chaurī* in its hand is not found. But a faint trace of it appears to have been marked near the waist. This attendant is envisaged on a miniature lotus pedestal. The attendant to its left is carved seated in a most crude fashion with both hands clasped together. No other feature is available with this image. It measures including the pedestal some 0.82m × 0.56m.

The other figure (Fig. 94) kept near it measures 0.94m × 0.79m and also designed seated in *yogāsana* pose with a canopy of seven hooded snake over head. Instead of the usual lotus pedestal, a small decorated sheet of cloth appears to have been spread over the plain pedestal. Portions of its fingers in hands, the right leg, the eye lids, and front part of the snake hoods are mutilated. No other *pratihāryas* of the Jainas seem to be envisaged in this figure.

Hairs on head of both the figures are arranged in several rows of spiral curls with bulging at the top. The rows of curled locks thus reduced the forehead to a narrow strip in front. *Trivāli* too is noticed in the neck of both the Tīrthaṅkara images. Palms of right hand are kept on the left a usual feature with Jaina icons. Neither the *lāñchana* nor the suspicious mark are noticed with both the figures. Their youthful body,

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expanded chest and perfect concentration of mind appears to have followed the Jaina tradition of carving icons in stone at Mathura. Body modelling of these figures appear to be disproportionate.

In addition to this, Jaina relics are also noticed at village Panchupalli and Kosalesvar of the same Anandapur Sub-Division of the Keonjhar district. Scholars also attribute the paintings at Rāvaṇachāyā of Sītābhinjhī in Keonjhar district to have Jaina affiliation in view of the fact that *Sarāka* villages are found in the neighbourhood and Bhañja rulers patronised Jainism in the earlier phase of their rule.[28]

BALASORE DISTRICT

Places such as Charampa, Ayodhya, Martasol, Jaleswar, Balasore town, Balighat, Bhimpur, Pundal, Kupari in Balasore district are found with Jaina antiquities. In addition, it is also known that Jaina relics are available at Kaupur, Baulagadia Vardhanapur and Karatasala of the district. As the district of Balasore lay on the main route linking Bihar, Bengal and Orissa in the ancient period it witnessed the activities of all religious sects. The ancient sea port Tamralipti is very close to this district.

With the advent of Pārśvanātha in Mayurbhanja and Nilgiri border as indicated earlier, some of his disciples known as Jaina *Śrāvakas* came to this area.

One large image of Pārśvanātha has been found in the bed of the river Sona near a place known as Pundal in the ex-Nilgiri State (at present forming a part of the Balasore district).[29] This image is a fine specimen of the ancient sculptural art of the Jainas. This was probably thrown to the river by the priests to save it from the hands of the iconoclasts. This image is designed in *kāyotsarga* pose on a double petalled lotus pedestal flanked by *chaurī* bearers. A snake whose coiled form visible behind is spreading its seven hooded canopy over the head of the figure. Series of devotees holding musical instruments and offerings in hands are seen below the lotus pedestal. On the upper part of the figure close by the trilinear umbrella and branches of the *Kevaḷa* tree are fairies and below them *Gandharvas* and *Kinnaras* while below these again are the figures of eight planets represented in the posture of meditation. The measurement of the complete figure is 1.37m×0.65m. Though the image has lost its nose its artistic beauty has not altogether vanished. N.N. Vasu gives a later date to the figure in comparison to the Pārśvanātha image of Koisali.

The last Tīrthaṅkara Mahāvīra, otherwise called *Vardhamāna Swāmīn*, was once held in great esteem in this area. At Bhimpur, a village situated at a distance of eight miles to the south-east of the town of Balasore, many old stone images have been discovered.

While excavating a tank at Bhimpur, a very beautiful figure of Mahāvīra was found only five cubits below the surface. This figure is 1.52m in height. On each side

28. *Jhankar* (Oriya), 23-9, p. 917.
29. N.N. Vasu, The *Archaeological Survey of Mayurbhanj*, Vol. I pl. 21.

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of the image may be observed dimunitive figures of 24 Tīrthaṅkaras arranged in two each in standing posture. The two *chaurī* bearers, a kneeling devotee in folded handsover the pedestal, heaps of offerings, the *lāñchana*, *kevaḷa* tree, trilinear umbrella, flying figures with garlands in hands and eliptical decorative halo are the other items of depiction along with the figure. This has been kept by Raja Vaikunthanatha De in his garden. But the image in question seems to be of the Tīrthaṅkara Ṛṣabhanatha in view of the fact that the *lāñchana* bull, in stead of lion is visible below the pedestal.[30]

There are many ancient tanks in various parts of the village-one of them was very big; it is now dried up with a part of it under cultivation. Old residents recollect seeing in their youth the remnants of stone walls on two sides of the tank. These are now buried underground. Apart from the statue taken by N.N. De there is another beautiful image of *Vardhamāna Svāmin* in the middle of the village and by its sides there are other stone images and also a *dhyāni* Jina. The figure of *Vardhamāna svāmī* is 0.76m ×0.41 m. Strange to say that this naked Jina image is up to this day worshipped by the people of the village as *Thākurāṇi*. There is no lack of evidence to show that Jainism was at one time predominant here and that its tutelary deity was *Vardhamāna-swāmī*.[31] The workmanship of the image is very fine. At Bhimpur some more images of Jaina pantheon are found which are wrongly worshipped by local people as figures of *Sakta* deities i.e. Durga. Local people believe that there are still more such Jaina figures lying under earth.

Traces of Jaina influence are also to be found at Vardhanapur near Bhimpur. The name Vardhanapur is perhaps a contraction of Vardhanmanpur and *Vardhamān* is another name of Mahāvīra *svāmin* after whom the village was named. At the time of Jaina ascendancy the villages of Bhimpur and Vardhamanpur were known by the latter name.

The newly established Balasore branch Museum preserves three Jaina Tīrthaṅkara images which can be identified with Ṛṣabhanatha. The sculptures of this Museum were mostly collected from the place of Sri Nisith Nath Deb, Manikhamb, Balsore and from local temples. Of the three Jaina Tīrthaṅkara images two are in standing pose and one in sitting pose. The common attributes like *lāñchana*, the bull, the *kevaḷa* tree, umbrella, devotees, heavenly music through cymbals and drum and flying figures with garlands in hands are depicted in all the three figures. One of the Tīrthaṅkaras (Sl. No. 11) does not represent *chaurī* bearers on its sides. It measures 0.90m×0.56m× 0.24m. Figures of eight planets are found on the two sides of the Rsabha image brought from Bateśvara. It measures 1.12m × 0.59m × 0.23m and damaged at the lower parts of the legs.

The standing Ṛṣabha image brought from the collection of N.N. De is damaged in the upper right side. It measures 1m × 0.50m × 0.17m.

30. N.N. Vasu, *Ibid*, pl. 23.
31. *Ibid*, pp. 103-04.

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In the premises of Kāli temple at Balighat on the bank of river Buddhabalanga at Balasore a figure of Ambika (Amra) the *Śāsanadevi* Neminātha is found fixed to a pillar. The priests of the temple inform that it was originally collected from the paddy fields of Gadiamala village near Shergada in 1972 and is now worshipped as Pārvatī. Made of chlorite stone this two-handed image measures 0.85m×0.35m. It is seated in *lalita* pose, holding a baby on the left lap while the right hand holds a twig (stalk) containing three mangoes. The original head of the baby is replaced by an elephant head giving appearance of Gaṇeśa. On close scrutinisation it was found that the head is made of cement. Another naked child standing to the right is trying to pluck a mango from the stalk. The lotus pedestal has in it the lion as the vehicle of the deity, series of devotees in kneeling posture and heaps of offerings. The mango tree laden with leaves found behind the figure with Tīrthaṅkara Neminātha at the top in *yogāsana* pose flanked by *chauri* bearers. His *lāñchana* (in lotus petalled form), *kevaḷa* tree heavenly music, umbrella and flying figures with garlands in hands are all envisaged. The image of Ambikā is decked with rich apparels like girdle, necklace, ear-studs, bracelets, anklets and head ornaments. Her hair-do is of typical variety displaying the bulge to the right.

An image of Śāntinātha (Fig. 95) standing in *kāyotsarga* pose has recently been collected for the Orissa State Museum from village Martasol in Jalesore area of Balasore district. It measures 0.52m × 0.27m × 0.9m. Designed on a double petalled lotus pedestal this figure displays all the main attributes of a Jaina Tīrthaṅkara image like the *kevaḷa* tree, the umbrella, the heavenly music, *prabhāmaṇḍala*, flyihg *Gandharvas* with garlands and a series of devotees with offerings and armed with weapons. His *lāñchana*, the deer is depicted below the pedestal. In addition, his *Śāsanadevi*, Mahāmānasī is found depicted sitting in *padmāsana* flanked by two elephants at the top pouring sacred water. She displays *Varada mudrā* in one hand and lotus on the other.

A *makara toraṇa* supported by *Gajaviḍāla*s with chains of pearls falling from their mouths is adding beauty and grace to the whole composition.

Two more Jaina relics have been collected by the Orissa State Museum from a place called Manikchauk of Balasore district. They are one, the figure of Śāntinātha (Fig. 96) and the other a *Chaumukha*. The image of Śāntinātha is a peculiar one. Though it displays deer, the usual *lāñchana* of the Tīrthaṅkara, it has a canopy of five hooded snake on the top of the head. This snake canopy often confuses, this image with that of the figure of Pārśvanātha in which case we find the canopy consisting of seven hoods, or Supārśvanātha with five hoods of a snake. It stands in *kāyotsarga* attitude on a lotus pedestal below which are heaps of offerings. *Chaurī* bearers are found on the sides in addition to the seated figures of eight planets displaying their conventional attributes. Heavenly music produced through cymbals and drum also noticed at the top of the figure. It measures 17cm×10.5cm×5cm.)

The *Chaumukha* (Fig.97) measuring 40cm × 10cm × 10cm is designed in a miniature *piḍha deuḷa* style. It has five tiers in gradual receding pattern and supported

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by lions on each corners. Its crowning element consists of *āmalaka*, *khapurī* and the pinnacle, a lotus bud. On four directions, the *chaumukha* represents figures of Ṛṣabha, Mahāvīra, Śāntinātha and Chandraprabha, standing in *kāyotsarga* pose within separate decorative niches.

The villages of Martasol and Manikchauk are closely situated to the river Survarnarekha near Jalesore. On the bank of the river are noticed heaps of ancient ruins and brick structures. Along with the images noted above a basketful of potteries containing votive lamps of different shapes have also been collected by the Orissa State Museum. The site is first vanishing due to the proximity of river Suvarnarekha. The people of the local villages confront with ancient remains at the time of cultivation and other digging operations.

Extensive ruins of Buddhist and Jaina relics have been traced at Ayodhya, a place six miles from Nilgiri, the Sub-Divisional headquarters of Balasore district. The place is surrounded in three sides by rivers like Ghagra, Sona and Sindhu and the remaining one by the Nilgiri range of hills. The ruins of the place were earlier examined by N. N. Vasu, P. Acharya, K.C. Panigrahi, N.K. Sahu and others, but all of them recorded the Buddhist heritage of the place ignoring the high watermark Jainism attained at this place. Ruins of a number of temples, earth mounds, abandoned walls, etc. are noticed all around the area and priceless archaeological objects are occasionally traced while ploughing the fields for agricultural operations, renovation of silted up tanks and digging wells and trenches for house sites. The local people had a brisk trade on such antiquities in the past. Discovery of dilapidated wells and foundation of ancient temples seem to be a matter of frequent occurrence and the local people for fear of legal complicacies cover them again or destroy them completely for purpose of cultivation and construction of houses. Still a large number of stone slabs, decorative fragments, *āmaḷakas*, etc. are lying scattered in a place half a mile west of the village known as Khandāvādi. It may be reasonably believed that this place in the past had most of the ancient shrines. The present Khuntia temples of the village must have utilised the dressed stones of the earlier temples and the *stupas*. The sixteen sided monolithic *dhvajastambha* installed in front of the Marichi temple was brought from this place. Peculiarly enough, this *dhvajastambha* is crowned by a lion, the vehicle of Mahāvīra and the *Śāsanadevi* Ambikā of the Jaina pantheon. In the premises of the modern temples some loose sculptures of Buddhist and Jaina affiliation are kept.

Inside the Maninagesvar temple two pieces of sculptures have been loosely kept near the Śiva linga. One of them is the figure of Ṛṣabhanātha and the other of *yakṣa* Gomeda and *Yakṣiṇi* Ambikā. A beautifully carved Pārśvanatha image is resting on the outer wall of this temple.

The two armed Ṛṣabhanātha image (Fig. 98) is carved standing on a double petalled lotus pedestal in *kāyotsarga* posture. His vehicle, the bull is found below the pedestal. *Chaurī* bearers, eight planets, umbrella, *kevaḷa* tree, flying figures with garlands in hand, heavenly music as well as a decorative arch are all carved along with the image.

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The figures of *Yakṣa* Gomedha and *Yakṣiṇi* Ambikā (Fig. 99) are carved in a single piece of stone. They are seated on a double petalled lotus pedestal behind the mango tree. A number of kneeling devotees in *añjali mudrā* seen depicted in front of the pedestal. The female figure carries a baby on her left lap and Neminātha, the twenty-second Tīrthaṅkara appears in the *yogāsana* pose on the top of the tree.

The Pārśvanātha image (Fig. 100) kept outside is carved standing on a double petalled lotus pedestal in *kāyotsarga* pose. The canopy of a seven hooded snake covers the head of the Tīrthaṅkara. *Chauri* bearers and eight planets (*aṣṭagrahas*) are carved along its sides. The trilinear umbrella, *kevaḷa* tree, heavenly music played through cymbals by the *Gandharvas* and flying figures are the other accessories of this deity. Front parts of snake hoods and face of the Tīrthaṅkara are partially damaged.

In addition to the above, a few sculptures of the Jaina pantheon are still found in private possession of the local people. Sri Hadibandhu Raj preserves four sculptures in his residence from which two appear to have link with Jaina religion. The one identified as Pārśvanātha (Fig. 101) the 23rd Tīrthaṅkara measures 0.70m×0.40m×0.10m and carved standing on a double petalled lotus pedestal in *kāyotsarga* pose. Devotees with offerings, *chauri* bearers, *aṣṭagrahas*, *Nāga* kanyās, flying *Vidyādharis* with garlands in hands, umbrella, canopy of a seven hooded snake and cymbals played in hands are the other features carved along with the figure.

The other statue in his possession may tentatively be identified with Ambikā in view of the fact that it is standing below a tree laden with leaves. It measures 0.60m× 0.30m×0.10m and is severely damaged in the left hand. *Gandharvas* with musical instruments in hands, attendant figures, devotees and *makara toraṇa* with *ghaṭa* bases are the other notable aspects carved along with the figure.

Sri Bhagavata Behera, another villager, preserves in his residence an image of Mahāvīra, the 24th Tīrthaṅkara of the Jaina pantheon. He informs that the image was recovered from a tank in village Nuagaon a few years back and since then it is with him. It stands on a double petalled lotus pedestal in *kāyotsarga* pose. The pedestal is supported by two spirited lions. In addition, kneeling devotees with offerings in hands, *chauri* bearers, elephants, decorative arch, musicians with cymbals and drum in hand and trilinear umbrella are the other attributes carved along side the image.

In the premises of the Ayodhya High School, a number of fragmentary sculptures collected by the school children from time to time are heaped together. Among others they include the lower part of a Pārśvanātha figure and upper part of a Tīrthaṅkara.

Charampa, a place, a few miles from Bhadrak in Balasore district, also yielded a large number of Jaina antiquities of which four have been brought to the Orissa State Museum for preservation. The original site of discovery of these sculptures is located on the eastern bank of the Rahania tank also known as the Barala *Pokhari*. It is one of the biggest tanks of the area containing around twenty two acres of lands. The tank is now

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full of weeds. Few families of *Sarākas* still inhabit in the area. For the present only one Pārśvanātha image is found in the original site under a banyan tree. This image has been severely affected by weathering conditions. Its execution is strikingly similar to the group of sculptures shifted to the Museum earlier. A peculiar feature of these images is that a number of cut-marks are found on the body. These cut-marks are certainly a deviation from the other school of Jaina art if these were purposely effected by the artists. The images remind the believer of the faith of the condition through which a Tīrthaṅkara passed to attain salvation and that affords him a strong incentive to follow the noble examples of a Tīrathaṅkara's life. All these pieces are carved in chlorite stone.

The figure of Pārśvanātha now available at the site is carved standing in *kāyotsarga* pose on a lotus pedestal. A canopy of seven hooded snake is found over his head. Flying *Gandharvas* with garlands in hands, heavenly music played in hands, trilinear umbrella, *kevaḷa* tree, *chaurī* bearers are the other features available with the image. Its face, snake hood, genital organ, and lotus pedestal are partially damaged.

From among the four Tīrthaṅkara images brought to the Museum, the figure of Ṛṣabhanātha (Ay. No. 20) measuring 1.52m×0.68m is the finest one. It is standing in *kāyotsarga* pose on a lotus pedestal and flanked by Bharata and Bahuvali, the two *chaurī* bearers. The stele has an oval halo with flying *Gandharvas* on either side holding garlands in hands. On the two vertical sides of the image eight planets have been carved in sitting posture with conventional attributes in hands. His mark of cognizance, the bull is carved below the pedestal. His hairs on the head are arranged in *jaṭā*, few strands of which fall on the shoulders. The umbrella, the *kevaḷa* tree and the heavenly music are all envisaged in the proper places. A portion from its left top is detached but available. Besides, the hands from the wrist, lower parts of the legs, genital organ and the *jaṭābhāra* over head are partially damaged.

The figure of Ajitanātha (Ay. No. 21) (Fig.102) of the group is seated in *yogāsana* pose (meditative attitude) on a lotus pedestal prominently displaying the cut-marks on the body. His *lāñchana* the elephant is carved below the pedestal. The two *chaurī* bearers are standing on either sides. Flying figures with garlands in hands, trilinear umbrella, the heavenly music and *kevaḷa* tree are all noticed on the top of the image. His hairs over head are arranged in curled knots with *uṣniśa* at the centre. Sitting images of Ajitanātha are very rarely found in other parts of the country. His face has severely been damaged.

The third image of this collection (Ay. No. 19) is of Śāntinātha (Fig. 103) seated in *yogāsana* pose on a lotus pedestal supported by lions. *Chaurī* bearers and flying *Gandharvas* with garlands in hands flank the figure at the bottom and top. His *lāñchana* the deer is found depicted below the pedestal along with other devotees and heaps of offerings. Like the above, his hairs on the head are also arranged in curled knots, with *uṣniśa* at the centre. *Kevaḷa* tree, trilinear umbrella and heavenly music played through cymbals are also envisaged at the top of the figure. An eliptical halo is found behind his head.

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The last one of the series in the Orissa State Museum is the image of Mahāvīra (Ay. No. 22) standing in *kāyotsarga* pose on a lotus pedestal. It is flanked by the *chaurī* bearers standing above spirited lions near the pedestal and flying *Gandharvas* with wreaths in hands on either side at the top. The face of the figure is badly damaged. The stele has an oval halo. The *kevaḷa* tree and the trilinear umbrella are visible above the head. As regards hairs on the head, there is close affinity with the figures of Ajitanātha and Śāntinātha referred to above. Unfortunately lion, the conventional *lāñchana* of Mahāvīra is not traced in the appropriate place. Instead, two lions are seen flanking the image just above the lotus pedestal. For the double petalled lotus pedestal this image is often confused with Padmaprabha, the 6th Tīrthaṅkara of the Jaina pantheon. Flying figures on either sides are seen offering flower garlands from baskets held in their hands.

In the absence of epigraphical evidences, the sculptures of this group may be placed in the 8th-9th century A.D. in consideration of the iconographical features, artistic finish and display of eight planets.[32]

In addition to the above group of sculptures of Charampa a figure of Ambikā sitting under the mango tree with baby on her lap is still found under worship as *Grāmadevati* in an open mandapa at the place. This was said to have been recovered from the same Rahania tank.

MAYURBHANJA DISTRICT

Mayurbhanja and the adjacent district of Balasore and Keonjhar in Orissa and Singbhum, Manbhum and Sareikela districts, etc. of Bihar and Medinapur of West Bengal are extremely rich in Jaina antiquities of the medieval period. We have not traced any Jaina Tīrthaṅkara image in the Mayurbhanja district so far having characteristics of the early period. Due to paucity of earlier remains it cannot be exactly ascertained as to when Jainism established its stronghlod in this region. But from the stray finds of sculptures at Badasai, Ranibandha, Koisali, Khuntapala, Baripada and Khiching we may reasonably place its ascendancy during the Bhanja rule. As discussed earlier the Bhañja kings of Mayurbhanja and Keonjhar region had Jaina affinity and they patronised Jaina establishments and their adherents. Like the districts of Bihar referred to above, the district of Mayurbhanja has several *Sarāka* settlements. These *Sarākas* followed Jaina practices in their social customs and religious observances.

The influence of the teaching of Jaina religion by Pārśvanātha, the 23rd Tīrthaṅkara spread in Anga, Vanga and Kaliṅga. We learn from *Bhāgavata Sūtra*, one of the earliest of Jaina works and also from the life of the 23rd Tīrthaṅkara by Bhavadeva Suri that after preaching his doctrines Pārśvanātha went to a place of *Nāgas*. On the way four *Śarāvakas* viz. Siva, Sundara, Saumya and Jaya became his disciples. It is stated in the *Kṣetra Samasa* and in varicus other such works that having left Tamralipti, Pārśvanātha came to a place called Kapokata or Kapakataka where on the second day of his initiation, he broke his fast in the house of Dhanya. From this incident Kopakata came to be called

32. M.P. Dash "Jaina Antiquities of Charampa", *OHRJ*, Vol. XI. No. 1 pp. 50-53.

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Dhanyakata and regarded as one of the most sacred places of the Jainas. The Kopakataka or Kopakupari is known as Kupari in the district of Balasore and is situated near the border of Mayurbhanja district.[33] But unfortunately we have no evidence of Jaina relics from Kupari in Balasore district. N.K. Sahu traces Buddhist heritage of the place. But the areas around Kupari like the Anandapur Sub-Division of Keonjhar district and the Bhadrak (Charampa) area of Balasore district are extremely rich in Jaina antiquities. However, the site of the ancient shrine at Kupari needs thorough excavation to provide a satisfactory explanation in the matter.[34]

Badasai, a village located some thirty kilometres away from Baripada preserves a number of Jaina relics near its Managala shrine. The Mangalā shrine on the other hand is situated in one corner of the Bodhipokhari of the village. The first Jaina relic encountered at this place is a *chaumukha* kept partially buried under earth in the midst of terracotta figurines of horses and elephants. This *chaumukha* contains within its four side niches the figures of Chandraprabha Ṛṣabhanātha, Ajitanātha and Pārśvanātha, all carved standing in *kāyotsarga* pose along with their respective *lāñchanas* and *chaurī* bearers. The *chaumukha* is designed in the shape of a miniature *piḍha* temple of Orissan variety, the types of which are reckoned at several places of Orissa. It has the usual square base with pyramidal roof crowned by *āmalaka śila*. It measures 0.50m×0.17m in height.

This chaumukha is locally worshipped as "Chandrasena" on *Udāparva* day (*Baiśākha purṇimā*) for which I could get no explanation from the villagers. N.N.Vasu[35] wrongly identified this *Chaumukha* (Chandrasena stone) with that of a miniature Buddhist *stupa* containing Boddhisattva figures of Aksobhya, Ratnasambhava, Amitābha and Amoghasidhi within niches and even contemplated to the existence of an ancient Buddhist *stupa* in greater magnitude in the close vicinity.

The next Jaina relic of this place is a seated four armed image of Ambikā, the *Śāsanadevī* of Neminātha. It is seated in *lalita* pose on a plain pedestal with lion as her vehicle carved below. A tree is depicted over her head spreading its branches on the sides. The pedestal is supported by a set of carved pillars. Of the attributes in her four hands one is shown in *varda mudrā*, one kept on the left thigh and the objects in two others are indistinct, of which one, with much difficulty can be associated with a bunch of mangoes. She is profusely decorated with ornaments and her hairs on the head are tied in a knot at the middle. It measures 0.30m×0.16m in length and breadth respectively. N.N. Vasu[36] again wrongly identified this deity with Buddhist Goddess Dharma.

The third Jaina relic of the place is a fragment containing a small Tīrthaṅkara figure carved seated in *yogāsana* pose. It can also be related to a *Gaṇadhara* or *Purvadhara* figure.

33. N.N. Vasu, *Ibid* Vol. I, p. XLII.
34. N.K. Sahu, *Buddhism in Orissa* p. 87.
35. N.N Vasu, The *Archaeological Survey of Mayurbhanja*, Vol. I, pp. 41-42 and pl. 53.
36. N.N. Vasu, *Ibid*, (XCVI)

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A beautifully carved chlorite image of Pārśvanātha is kept under a *Hiñjala* tree behind the residence of one Śrī Kailas Chandra Jena of village Koisali located in the close neighbourhood of Badasai.[37] It measures some 1.35m×0.70m. The figure is carved standing in *kāyotsarga* pose on a double petalled lotus pedestal extending hands up to the knee region. A canopy of seven hooded snake i.e. found above its head. The coils of the snake originating from the bottom are gathered behind the figure. The decoration of the outer part of the coiled snake is extremely noteworthy. *Chaurī* bearers flank the figure on either sides, standing on separate lotus pedestals. *Nāga* devotees in folded hands are noticed on the lotus pedestal. Flying figures with garlands in hands cymbals and drum played in hands of invisible figures and branches of *kevaḷa* tree with fruits are also envisaged on either side of the Tīrthaṅkara. Hairs on its head are arranged in curled knots with an *uṣniśa* in the centre. A portion of the stele of the right side along with the flying figure is damaged and kept near the image. The figure is mutilated at places like front parts of the snake hoods, upper parts of the *chaurī* bearers of the right side, reproductive organ and face of the Tīrthaṅkara. The *kevaḷa* tree has not been envisaged in the usual place.

A slab containing two small *Gaṇdhara* figures in *kāyotsarga* pose is also kept near this Pārśvanātha image.

About one hundred metres away from this place amidst paddy fields is the original site probably from which this Jaina image was excavated and brought to this place. This place is now locally known as the site of Andhāri Kshetrapāla. For the present it contains two fragmentary pieces of Jaina relics. They are half buried under ground. A few pieces of dressed stone slabs are lying in the close vicinity. The larger piece of the two is the torso of a Jaina Tīrthaṅkara. It s head is gone so also the other distinguishing features. It stands in *kāyotsarga* posture. The other fragment depicts two pairs of *Gaṇadhara* and *Purvadhara* figures also in standing posture.

N.N. Vasu[38] traced the foundation of an ancient Jaina shrine having the sanctum and its porch at the site.

At Barudi, a place located at about one kilometre away from Badasai, a figure of Ambikā is worshipped in the name of Kutāsuṇi Thākurāṇī under a banyan tree amidst paddy fields. A large number of terracotta figurines of horses and elephants are also lying scattered at this place. Local people offer *vali* (sacrifices) of goats, cocks and other birds at this place during festive occasions. This image of Ambikā is carved seated in *lalita* pose on a plain pedestal like that of the figure we noticed at Badasai. Her mount, the lion is depicted below the pedestal. A mango tree is carved above her head spreading branches on two sides. In her four hands she displays a bunch of mangoes, *varada mudrā* and conical objects whose identification is difficult at this stage. She is elaborately decorated with costumes and ornaments. The entire slab including the pedestal measures 0.30m in length and 0.16 m in breadth.

37. *Ibid.*, pl. 20.
38. *Ibid.*, pp. 46-47.

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The villages of Badasai, Koisali and Barudi located in close neighbourhood were once replete with *Sarāka* settlements for which we come across with large number of tanks in and around them.

An image of Mahāvīra is found under worship at a place called Rāṇī Bandha, three miles from Badasai.[39] The National Museum New Delhi has recently acquired a beautiful Tīrthaṅkara image (Fig.104) attributable to the 10th-11th century from Mayurbhanja district. The find sport of this image has not been given by the author.[40]

The Bada Jagannātha temple built by one Vaidyanātha Bhañja in saka 1497 i.e. 1575 A.D. preserves a few Jaina Tīrthaṅkara images. Immediately after entering the premises one will notice two seated figures of Pārśvanātha of the Jaina pantheon worshipped as Ananta on either side of the main entrance. They have been kept within separate niches. One of them has earlier been reported in the Archaeological Survey of Mayurbhanja, a pioneer study and investigation of archaeology of the ex-state of Mayurbhanja by N.N. Vasu. These figures are in seated position and lack most of the prominent features of a Jaina Pārśvanātha image (Fig.105). Instead of the canopy of seven hooded snakes they contain nine and thirteen hooded snake canopies over their heads. They also contain symbols of snakes on their pedestals. One of them is inscribed, the reading of which is extremely defaced. On the inner wall of the *Jagamohana* are found fixed one image of Pārśvanātha (Fig.105) and another of a rare variety of Ṛṣabhanatha image. The Ṛṣabhanatha figure (Fig. 106) depicts on its sides the images of all other twenty-three Jaina Tīrthaṅkaras with their conventional *lāñchanas*. Similar Ṛṣabhanātha figures are also noticed in one of the Jaina shrines of village Suai in Koraput district and in the Baripada Museum. In other cases seated or standing Jaina Tīrthaṅkaras are n oticed in panels without their *lāñchanas*. This provides in brief the clue to study the iconography of Jaina Tīrthaṅkaras.

In Baripada branch Museum two other stone Jaina relics found their place. One of them is the figure of Ṛṣabhanātha and the other one is of a *chaumukha* (*chaitya*). The Ṛṣabhanātha figure was recovered from village Badasahi in 1924 and the *Chaumukha* brought from the collections of one Mr. Bose. The *Chaumukha* contains the figure of Ṛṣabhanatha, Śāntinātha, Chandraprabha and Mahāvīra as evident from the *lāñchanas* carved below their pedestals. It has been partially damaged at the top and the remaining portion measures 0.30 m× 0.10m. The Ṛṣabhanātha figure measuring 0.25m×0.15m is in standing pose on a lotus pedestal with twenty-three other Tīrthaṅkaras along with their symbols arranged in its sides. His hairs arranged in *jaṭā* and run up to the shoulders. Among other attributes we find cymbals and drum played in hands, trilinear umbrella, *kevaḷa* tree, eliptical *prabhāmandala* (halo) and lotus marks (the right hand side being damaged) are carved along with the image. His *lāñchana*, the bull and heaps of offerings with devotees are depicted in the pedestal. Perforated *jāli* design is seen behind the lower portion of the figure.

39. *Ibid.*, p. XLIV.
40. P. Banerji, *Jaina Art and Achitecture*, A Ghose, (Ed.) Vol. I, p. 163, pl. 88.

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In addition to the above two stone relics there are nine copper Jaina icons preserved in the Baripada Museum. They were recovered in a hoard from village Khuntapal as recorded in the Accession Register some time during the year 1935. Most of them are partially damaged but from the available portions they can be recognised to have contained three figures of Ṛṣabhanātha, three of Pārśvanātha two of *Śāsanadevi* Ambikā and one Tīrthaṅkara whose identity is difficult to trace. Instead of carving in round, they have been fashioned in flat sheets of copper with decorative arches and *prabhāmandal*.

An account of these figures is given below :

(1) Jaina Tīrthaṅkara—It stands in kāyotsarga pose with a damaged pedestal and decorative arch. Hairr on the head of the Tīrthaṅkara are arranged in curled knots. It measures 13cm×6.5cm.

(2) Pārśvanātha—It stands in *kāyotsarga* pose on a square pedestal with a canopy of seven hooded snake overhead. Coils of the snake are arranged behind the figure. The base of its pedestal is partially damaged. It measures 13cm×3.5cm.

(3) Pārśvanātha (Fig. 108)—It stands in *kāyotsarga* pose on a rectangular pedestal with broken snake hood over head. Its hairs on the head are arranged in curled knots. The eliptical halo behind head and the fingers in hands are partially damaged. It measures 12.5cm×5.7cm.

(4) Pārśvanātha—The third figure of Pārśvanātha is also in standing pose on a lotus pedestal. Its hairs on the head are arranged in curled knots with a top knot (*uṣniśa*). The decorative arch in ribbed design is partially damaged. It meaures 13cm×4cm.

(5) Ṛṣabhanātha (Fig. 109)—Standing in *kāyotsarga* attitude it displays the hairs of the head arranged in *jaṭā* and falling on the shoulders. This figure is badly mutilated in its fingers, left arm, face and legs. Portions from the body are peeled off and cracks are noticed in the forehead. It measures 14cm.×5cm.

(6) The second Ṛṣabhanātha figure is also in *kāyotsarga* pose displaying *jaṭā* falling on both the shoulders. The decorative arch formed in beaded designs is partially visible on both sides. Fingers in the hands are partially damaged. Both of its legs are broken from the ankle and missing. It measures 10.5cm×5cm.

(7) The third figure of Ṛṣabhanātha almost displays the same features of the second figure with the absence of any decorative arch. It measures 15cm×5.6cm.

(8) Ambikā—The first figure of Ambikā or Amra, the *Śāsanadevī* of the 22nd Tīrthaṅkara Neminātha is carved standing with a baby in hand and the vehicle of lion to the left of the pedestal. It measures 10.5cm×4.7cm.

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(9) The second image of Ambikā is in good condition and envisages the characteristics of the *Śāsanadevi* Āmra. It too, stands on a plain pedestal displaying a bunch of mangoes in right hand and the baby on the left lap. A branch of the mango tree is also held in her left hand. She is profusely decked with decorative ornaments and drapery up to the ankles. It measures 13.5cm×5.2cm.

The *Sarākas* settling in Mayurbhanja district are once proficient in smelting copper and the casting of these figures may be attributed to them.

The areas around Khiching were also very rich in Jaina antiquities. The branch museum at Khiching preserves a large number of Jaina Tīrthaṅkara images collected from different sites in the past. Unfortunately we do not find their provenances in the records. They comprise figures of the Ṛṣabhanātha, Santinatha Prsvanatha and few other Tīrthaṅkaras whose *lāñchanas* are not traceable on their pedestals.

Benusagara, a village situated seven miles south of Majgaon in the extreme south east of the Kolhan on the the boundary of Simhabhum and Mayurbhanja (now forming parts of Bihar province) was once a stronghold of Jaina activities. This place is quite near to Khiching. The place is so called after a big tank to the north of the village which is now partially silted up and over grown with weeds. There is an island in the middle, which is covered with jungle, and mounds of bricks marking the ruins of several old temples and some well carved images half buried in the ground. J.D. Beglar ascribes the temples to the seventh century A.D. and writes as follows about the sculptures. "The sculptures that exist are entirely Brahmanical with two exceptions. The exceptions are a small naked figure which form its evident resemblance to Jaina figures, I take to be a Jaina and a seated figure, with the hands in the attitude of teaching resembling figures of Buddha and like many of them with his head covered with little curls. That this figure is Buddhist leads me to believe. Still there is nothing impossible in its being Jaina.[41]

From among the images preserved in the Khiching Museum the one bearing No. 54 and measuring 0.88m×0.42m is the figure of Pārśvanātha (Fig. 110). It stands in *kāyotsarga* pose on a double petalled lotus pedestal with a canopy of seven hooded snake, six standing Tīrthaṅkara figures, music played through cymbals and drum, snake symbol and a number of *Nāga* and *Nāgi* devotees in folded hands. Front part of all the snake hoods are damaged so also the umbrella and the *kevaḷa* tree. We do not find the coiled snake behind the figure. The *chamāradhārīs* or the *chaurī* bearers on either side are conspicuous in their absence.

The figure Ṛṣabhanātha No. 56 (Fig. 111), is also in standing pose on a double petalled lotus pedestal below which his *lāñchana*, the bull is distinctly visible. The entire composition of the attributes in this figure seem to have been crudely fashioned *Chāmaradhāris* are seen on either sides and above them two Tīrthaṅkaras are standing in each side. The hairs on the head are arranged in Jata and falling on the broad

41. Bengal District Gazetteer, Singhbhum Sareikala and Kharswan, (Ed). LSSO'Malley, pp. 207-08.

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shoulders. Other conventional features like the halo, *kevaḷa* tree, umbrella, flying figures and heavenly music are all faintly traceable around the figure. It measures 0.76m×0.37m×0.16m.

The second figure of Ṛṣabhanātha bearing No. 55 measures 0.79m×0.37m×0.17m. It also stands on a double petalled lotus pedestal flanked by the *chaurī* bearers. The trilinear umbrella is visible at the top and *lāñchana*, bull below pedestal. The figure appears to be left unfinished.

The image of Śāntinātha in standing pose bears No. 57. It measures 0.82m×0.41m×0.15m. The *lāñchana* deer is seen below the pedestal in a mutilated condition. Among other features the *chaurī* bearers, two standing Tīrthaṅkaras on either side, flying *apsarās* with garlands in hands, heavenly music played through drum and cymbals, *kevaḷ* tree, umbrella and the decorative eliptical halo are all found carved along with the figure. A portion of the slab containing the flying figure is damaged at the top but refixed. Head of the Tīrthaṅkara, fingers in both his hands, head of the *chaurī* bearer to the right, umbrella, tree and the devotees below pedestal are severely damaged.

The next figure in the series bearing No. 93 is perhaps a seated image of Ādinātha the first Jaina Tīrthaṅkara. The throne, on which the figure is carved in *yogasana*, is supported by two spirited lions and the symbol of *Dharmachakra* (wheel) is distinctly carved in the centre of the pedestal. Hairs on his head are arranged in *jaṭā*, few strands of which fall on his long shoulders. The *chaurī* bearer in case of the right side is found in conventional pose. A portion from its left side containing the *chaurī* bearer and the eliptical halo is damaged and missing. This appears to be an earlier image of the place. It measures 0.75m×0.44m×0.13m.

The third image of Ṛṣabhanātha bearing No. 155 of this museum measures 0.52m×0.27m×0.11m and damaged in two parts. It is carved in *kāyotsarga* pose with symbol bull, devotees, *chaurī* bearers, oval halso, musical instruments played in hands and the umbrella. Its pedestal is designed in double petalled lotus form.

The most lavishly decorated Jaina figure of Ṛṣabhanātha bearing No. 176 has recently been acquired for the Khiching Museum from village Begunia Bindha, a place adjacent to Khiching. It measures some 0.73m×0.37m×0.11m and carved in *yogāsana* pose on lotus pedestal supported by spirited lions. *Chaurī* bearers in conventional pose are noticed on either sides. Flying figures with garlands in hands, umbrella decorated with series of beaded chains and the representation of *kīrttimukha* on the top of the umbrella, a rare feature in Jaina sculptures are all found depicted along with the image.

Another damaged bust of a Tīrthaṅakara bearing No. 180 is found kept in the store of the Museum awaiting display in the gallery. This figure along side of it is carved with two other Tīrthaṅkara figures and a flying damsel. The circular halo behind head and the umbrella are the two other available features of this much damaged figure.

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L.N. Sahu[42] noticed a slab containing the figures of Ṛṣabha and Mahāvīra in Khiching Museum. As the photographs published in his book do not provide the distinct identity it becomes difficult to describe them in detail.

He also refers to a number of Tīrthaṅkara images like Ṛṣabhanātha, Neminātha, Pārśvanātha and Mahāvīra in standing posture once fixed to the walls of the Jagannātha temple at Baripada. But except the Pārśvanātha and the Ṛṣabhanātha figures as described earlier it becomes difficult to trace the identity of the Mahāvīra and Neminātha figures of the place.

KORAPUT DISTRICT

The forest clad Koraput district of Orissa is extremely rich in Jaina antiquities and monuments. We notice Jaina temples of the medieval period in places like Suai, Kachela, B. Singhpur of the district. They adorn images of Jaina Tīrthaṅkaras, *Śāsanadevīs*, *Yakṣa* and *Yakṣiṇīs* in both standing and seated positions. In several other Brahmanical temples, Jaina relics are fixed to the walls and in some cases they are worshipped as Hindu Gods and Goddesses. The aboriginal people inhabiting the area are not very much particular for their worship. It is difficult to ascertain exactly the period of Jaina ascendancy in the area.

Prominent centres of Jaina relices in Koraput district are Nandapur, Suai, Kachela, Chatua, B. Singhpur, Borigumma, Yamuda, Kotapata, Charmula, Narigaon, Kamta, Mali Nuagaon, Devata Ganjar, Katharaguda, Pakhanguda, and Palba. Most of the Brahmanical temples at Jeypore are found preserving Jaina relics in their premises. The recently established District Museum at Jeypore also contain a good number of Jaina Tīrthaṅkara and *Śāsanadevī* figures collected from B. Singhpur, Charmula, Kamta, Yamunda, Kotapata and a few other sites by the efforts of S.C. Pani, I.A.S., former Sub-collector of Koraput.

Referring to the Jaina antiquities of the district Kumar Vidhyadhara Singh Deo[43] informs that "still the Jaina remains are visible in Jeypore and Nandapur and confirm our idea that once it was a place of Jaina influence. The heaps of Jaina images and the vast ruins of the Jaina temples clearly indicate that in the days past Nandapur was a centre of Jaina religion. Some would make us understand that Kalinga was Jaina as it was long under the anti-Brahmanical Nandas whose Jaina remains probably are found now in Jeypore and Asoka who was a devotee of Siva first and a descendant of one who extensively over threw the Nandas to protect the Brahman and the *Veda* fought with Kalinga on religious ground.

G. Ramdas led him to inspect several Jaina images which were worshipped by the local people as Hindu Gods and Goddesses.

42. L.N. Sahu, *Odiśāre Jaina Dharma, (Oriya)*, p. 152.
43. *Ibid.*, p. 147.

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He found a rude Jaina image in standing posture, which is believed by the villagers to be a *murty* of Gangāmāi and goats and sheep are sacrificed to propitiate it. He felt that some day or other it will be proved that almost all the stone images in Jeypore once belonged to the Jaina pantheon. The village, Jaina nagari, is still in existence near Jeypore.[44]

It is known from the Jaina scriptures of *Āryanga* and *Āchāraṅga Sutta* that long before the commencement of the Christian era, the Jaina preachers explored the unreclaimed forest tract that extends from the district of Manbhum in Bihar to the Vizagpatam Agency in order to spread their religion among the hill tribes. The Jaina *Śrāvakas* or laymen traversed the jungle *mahal* or Jharakhand in pursuit of mineral wealth.[45]

It is also evident that Koraput district formed parts of the Kingdom of the Eastern Gaṅgas, the Somavaṁśīs and the Telugu Chodas some of whose rulers allowed Jainism to flourish along with other religions of the land.

An image of Padmāvatī, the *Śāsanadevī* of the twenty-third Tīrthaṅkara of the Jaina pantheon, is kept in the open *mandapa* in front of the Sarveśvara temple of Nandapur. It was originally brought from village Mali Nuagaon located 5 km. away from Nandapur a few years back as known from the local people. She is carved seated in *lalita* pose on a lotus pedestal below which her vehicle, elephant is visible. A canopy of five hooded snake protects her at the top. She is four handed of which one is damaged. The attributes in other three hands are a branch of a tree, *varada mudrā*, and a *paraśu*. Her tutelary deity, Pārśvanātha is found depicted in *yogāsana* pose at the top with the canopy of a seven hooded snake over head. *Chaurī* bearers and the flying figures with garlands flank the Tīrthaṅkara near the pedestal and at the top respectively. The *Śāsanadevī* is lavishly furnished with decorative ornaments like girdle, necklace, armlets, anklets, bangles and earrings. She has been given a coat of lime wash by the people attached to the temple. Loose figures of Padmāvatī are extremely rare in occurrence in Orissa.

Standing in picturesque isolation in the midst of shrub forest (at the foot of Panagiri hill) in Koraput district is a Jaina monument near the village Suai (Fig. 112) within an oval enclosure with a low wall all around is a series, of some ten small shrines, but the entire site is much damaged and only two of the shrines are still standing. It would appear that each was a *triratha* structure with a low tower topped with an *āmalaka*. The shrines contain slabs carved with Jaina Tīrthaṅkara and *Śāsanadevi* figures with identifying marks immediately below their thrones. Unfortunately all the images are highly weather beaten and outlines are blurred. From the entire hoard two slabs depict the figures of Chakreśvarī and Rohini, the *Śāsanadevis* of Ṛṣabhanātha and

44. O. Malley (Ed.), *Bengal District Gazetteer, Singbhum Sareikela and Kharsuan.* 1910, p. 25.

45. O. Malley, *Bengal District Gazetteer, Singhbhum, Sareikela and Kharsuan*, 1910, p. 25.

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Ajitanātha respectively and one, the figure of Tīrthaṅkara Mahāvīra. Rest nine images belong to Ṛṣabhanātha. From the predominance of Ṛṣabha figures it can well be presumed that the site was dedicated to Ṛṣabhanātha. This Jaina monument was constructed before A.D. 750 as reported by V. Dahejia.[46] But from iconographic considerations of the Jaina Tīrthaṅkara and *Śāsanadevi* figures available at the site, a later date can be ascribed to these temples. An account of the figures is given below.

1. Ṛṣabhanātha

The first figure we encounter at the place is of Tīrthaṅkara Ṛṣabhanātha affixed to the outer wall near the entrance to the premises. It is carved seated in *yogāsana* pose with all the other twenty-three Tīrthaṅkaras on the sides. A four handed image of Chakreśvarī, the *Śāsanadevi* and bull, the *lanchana* of Ṛṣabhanātha are found below the pedestal. A devotee in *añjalihasta* depicted to the left. *Chauri* bearers are not traced near the pedestal. Two figures mounted on elephants, trilinear umbrella surmounted by the *kevaḷa* tree and the oval halo are envisaged in the upper part of the slab. Hairs on the head of the Tīrthaṅkara are arranged in matted locks, a few strands of which are falling on the shoulders. *Gandharvas* playing with musical instruments and auspicious mark on chest are not available. The slab is damaged into two pieces and extensively covered with moss and lichen. It measures 0.80m×0.46m in all.

2. Ṛṣabhanātha

The second Ṛṣabhanātha image is kept to the left of the inner wall after we enter the premises. It is carved seated in *yogāsana* pose on a lotus pedestal supported by lions in each corner. Bull, as the mark of cognizance, and Chakreśvarī as the *Śāsanadevi* are carved below the lion throne. The four handed seated Chakreśvarī figure displays disc in upper and *varada mudrā* in the lower two hands. *Yakṣa* Gomukha and a devotee in kneeling posture are also found depicted in the pedestal. The two *chaurī* bearers are noticed in standing posture over the pedestal of which the one on the right is damaged. The circular *Prabhāmaṇḍala*, behind the head is finished with lotus petals enclosed by a beaded border. Hairs on the head are arranged in *jaṭā*. The trilinear umbrella too is decoarted along with its staff and top knob. Branches of the *kevaḷa* tree are depicted above the sacred umbrella. Flying *Gandharvas* with garlands are hovering in sky. The representation of elephants on the two top corners is a noteworthy feature of this image. Musical instruments played in palms are conspicuous in their absence, a portion of the slab from the top along with one elephant and one flying figure is damaged and missing. It measures 0.85m×0.57m.

3. Ṛṣabhanātha

The third figure of Ṛṣabhanātha is kept in a separate broken shrine near the second. It too, is carved seated in *yogāsana* pose on a plain lion throne below which its

46. V. Dahejia, *Early stone Temples of Orissa*, p. 103.

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lāñchana the bull and an eight armed Chakreśvarī seated on Garuda as *Śāsanadevi* are depicted. A series of devotees in kneeling posture and *añjalihasta* are also noticed in the pedestal. The two *chaurī* bearers, standing over the throne are ready to serve the Tīrthaṅkara. Representation of elephants and flying figures with garlands flank the image at the top. Heavenly music produced through beating drum or cymbals is not provided. Major parts of the trilinear umbrella surmounted by the *kevaḷa* tree are damaged leaving a faint trace at the top. A portion of the slab from the top is also damaged and missing. The whole figure is profusely covered with moss and lichen being kept in the open. It measures 1.20m × 0.72m in all. The hairs on the head are arranged in *jaṭā*, a few strands of which are falling on the shoulders.

4. Ṛṣabhanātha (Fig. 113)

The fourth figure of Ṛṣabhanātha is kept close to the third in an open shrine. The image carved seated in *yogāsana* pose on a plain lion throne below which bull as the *lāñchana* is visible. A four armed Chakreśvarī, seated on Garuda and displaying discs in upper hands and *varada* in lower palms is envisaged for the Tīrthaṅkara in front of the bull along with Gomukha *yakṣa* and kneeling devotees in *añjali hasta*. The two *chaurī* bearers are observed in the attitude of serving the Tīrthaṅkara. The *chauri* bearer of the right side holds a *champak* flower. The halo behind head is decorated with lotus petals bordered by beaded chains. *Trivāli* on the neck is distinctly visible. Flying *Gandharvas* with garlands and elephants are represented on both sides of the figure at the top. The trilinear umbrella with a well decorated knob at the centre and branches of *kevaḷa* tree spreading on the sides is depicted over head. A portion of the right knee of the Tīrthaṅkara is damaged. It withstood the ravages of nature as it is fashioned in hard chlorite stone. It measures 0.97m×58m in all. Music is produced through beating a drum above the umbrella.

5. Mahāvīra (Fig. 114)

The fifth image of the series, is the figure of Mahāvīra kept next to Ṛṣabhanatha referred under No. 4. It is carved seated in *yogāsana* pose on a throne supported by lions. Below the lion throne are notieed the *lāñchana* (lion), four handed *Śāsanadevi*, Sidhāyika and devotees in kneeling posture and *añjali hasta*. The Sasanadevi seated cross legged displays *varada*, a circular object, *paraśu* (battle axe) aud *shula* (spear) in its four hands. Hairs on the head of the Tīrthaṅkara are arranged in curled knots. *Chaurī* bearers are in attendance on the two sides. An auspicious *Śrivatsa* mark is noticed on the chest of this figure. The circular halo behind head is very elegantly decorated with lotus petals enclosed in beaded borders. The sacred umbrella too, over head is shown, with its staff and ribbed top knob surmounted by the branches of the *kevaḷa* tree. In addition, hands beating a drum, flying *Gandharvas* with garlands and representation of elephants are all envisaged at the top of the slab. It measures 0.80m×0.45m in all.

6. Chakreśvarī

The next figure of the series is Chakreśvarī found half buried under earth inside a separate shrine. It is carved seated with sixteen hands displaying mace, sword, trident,

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disc, bow, pot, etc. in the right and spear, shield, arrow, dagger a conical object, etc. in the left. Attributes in other hands are damaged and missing. The crown over head is fashioned in conical shape and the decorative *Prabhāmaṇḍala* behind designed in circular form. The figure of Tīrthaṅkara, Ṛṣabhanātha and the eight planets seated in *yogāsana* pose in a row, are noticed above. The mark of cognizance could not be traced as the portion still remains under debris.

7. Ṛṣabhanātha

The seventh figure of the group is again Ṛṣabhanātha seated in *yogāsana* pose on a plain pedestal supported by lions. Below the pedestal are found bull, the *lāñchana* of the Tīrthaṅkara and a four handed figure of Chakrasvari as its *Śāsanadevi*. Seated on Garuḍa She displays two discs and *varada mudrā* in her hands. *Yakṣa* Gomukha is seated close to the *Śāsanadevī* in the right and a female devotee in kneeling position and *añjali hasta* to the left. *Chaurī* bearers are standing on the two sides. The figure to the left holds a *champak* flower in its left hand. Hairs on the head of the Tīrthaṅkara are arranged in *jaṭā* a few strands of which are running up to the shoulders. The auspicious *Śrivatsa* mark is noticed on the chest. The circular halo behind head is fashioned in lotus petals. The trilinear umbrella attached to the pole is visible above the head with a ribbed knob at the centre. The drum kept above the *kevaḷa* tree is played in hands of the invisible *Gandharvas*. Representation of elephants and flying *Vidyādharas* with garlands are noticed on both sides of the slab at the top. The front part of the umbrella is broken. The image measures 0.74m×0.45m.

8. Ṛṣabhanātha (Fig. 115)

The eighth image of the hoard is also of Tīrthaṅkara Ṛṣabhanātha seated in *yogāsana* pose on a pedestal supported by lions. A figure of six armed Chakreśvarī on Garuḍa is seen near the bull below pedestal. In addition, *Yakṣa* Gomukha and a female devotee in kneeling posture and *anjalimudra* are carved in the pedestal. *Chaurī* bearers appear to be in readiness to serve the Tīrthaṅkara. Of the six hands of Chakreśvarī, two are shown with discs, and the rest four with *varada*, *abhaya*, shield and sword. The *Prabhāmaṇḍala* behind head of the Tīrthaṅkara is decorated with lotus petals and diamond shaped designs. Hairs on the head are arranged in *jaṭā*, a few strands of which fall on the shoulders. Trilinear umbrella attached to a staff with ribbed knob at top is surmounted by the branches of the *kevaḷa* tree. Flying *Vidyādharas* with garlands and elephants are noticed on the top corners. The drum placed above the *kevaḷa* tree is played by hands of invisible *Gandharvas*. This image for the present is kept inside the temple available in good condition at the site. It measures 0.98m×0.62m in all and is in good state of preservation.

9. Ṛṣabhanātha

The next Ṛṣabhanātha image of the group is carved seated in meditative pose on a pedestal supported by lions. Its *lāñchana*, the bull is carved along with the four armed Chakreśvarī, the *Śāsanadevi* of the Tīrthaṅkara below the pedestal. A set of four devo-

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tees in kneeling pose and *añjali hasta* flank the bull in the pedestal. The *Śāsanadevī* is carved seated on Garuḍa, her vehicle. She displays discs in two of her hands, *varada* in one and in the last an object which is not easily recognisable. The *chaurī* bearers are standing straight instead of bending to one side or in cross legged position. *Chauris* in their hands are not traceable. They put their right hands across their waist regions and allow the left hands to rest on respective thighs. Flying *Gandharvas* with garlands, elephants, *kevaḷa* tree, trilinear umbrella and trivali in the neck are shown as in other Ṛṣabhanātha figures of the place. Its hairs are arranged in matted locks. Lotus petals project around the circular halo. It measures 0.91m×0.25m in all and partially eroded due to heavy growth of moss and lichen.

10. Ṛṣabhanātha (Fig. 116)

The next figure in the series is of Ṛṣabhanātha carved seated in *yogāsana* pose on a lotus pedestal supported by lions in the front. His *lāñchana*, the bull, and Chakreśvarī as *Śāsanadevī* are found below pedestal along with devotees. She is seated on Garuda. Her four hands display discs in the upper and *varada* in the lower. The two *chaurī* bearers and twenty-three other Tīrthaṅkara figures are carved seated along sides of Ṛṣabha. The twenty-three Tīrthaṅkaras surrounding Ṛṣabhanātha are provided with their conventional *lāñchanas* below respective pedestals. The auspicious mark(?) is marked over chest. He is provided with the eliptical decorative halo, *kevaḷa* tree, trilinear umbrella, drum played in hands, flying figures with garlands and representation of elephants like other Ṛṣabha images of the place. The flying figures with garlands, instead of depicted in the top row, are noticed at his shoulder level. This image measuring 1m×0.55m is kept for the time being in another half broken shrine. Hairs on his head are arranged in *jaṭā*, a few locks of which are observed falling on his broad shoulders.

11. Rohiṇī

As noted earlier, the second *Śāsanadevī* of the place is the figure of Rohiṇī carved seated in *Padmāsana* (cross legged) on a lotus pedestal supportedby lions. She is associated with Ajitanātha,the second Tīrthaṅkara of the Jaina pantheon. Similar Rohiṇī images with differing attributes are noticed in the cave No.8 of Khandagiri hill of Orissa. Her twelve hands display *vajra*, sword, disc, arrow in the right and vessel, shield, bell, *tridandī*, bow in the left, one of her right hands is broken and the rest two kept palm over palm, a feature associated with her sitting posture. Her Tīrthaṅkara, Ajitanātha in *yogāsana* pose with elephant as *lāñchana* and *chaurī* bearers, is depicted on the top. The Tīrthaṅkara image is also provided with a trilinear umbrella over head flanked by flying figures with garlands. The *kevaḷa* tree spreads its leaves on both sides of the umbrella. Rohiṇī is profusely decked with rich ornaments and costume like crowning *mukuṭa* (in conical shape) set with jewels, multi-stranded necklace fitted with locket, armlets, bangles, (*vēhichuḍi*), earrings, girdle with central locket and sacred thread (*upavita*). She is also provided with circular halo lavishly descorated with lotus petals enclosed by beaded borders. A series of devotees in kneeling pose and *añjali hasta* are seen below her pedestal. The slab including pedestal measures 0.92m×0.52m.

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12. Ṛṣabhanātha

The last image of the site also represents the Tīrthaṅkara Ṛṣabhanātha seated in meditative pose on a plain pedestal supported by lions. Its *lāñchana*, the bull depicted near the four armed Chakreśvarī, the *Śāsanadevī* of Ṛṣabhanātha. She displays in her four hands contrary to others of the place a disc, a mace, *varda* and a pot. She sits on her vehicle, the Garuda and profusely decked with ornaments. The circular halo behind head of the Tīrthaṅkara is decorated with lotus petals and beaded borders. The *chaurī* bearers, trilinear umbrella, *kevaḷa* tree, drum played in hands, devotees in kneeling position, flying *Gandharvas* with garlands and elephants are all represented in this image as they are available with the other Ṛṣabhanātha figures of the place. Its hairs are arranged in *jaṭā* a few strands of which noticed on the shoulders. This figure is kept in the open and damaged in the face. It measures 0.88m×0.52m in all and extensively covered with moss and lichen.

At a short distance from this place is traced another Ṛṣabhanātha image in a badly ruined shrine, the stones of which up to the foundation are removed. One has to walk down the distance through paddy fields and barren land to reach the place. Shrubs have grown round the foundation. The only image of the site is kept in the centre of the broken shrine. From this stray find it is presumed that several such shrines were located in the area in the past and their establishment within the enclosure of the Suai temple may be due to their occurrence in the neighbourhood. It may just can be inferred that the two temples found in dilapidated condition may have been constructed originally in that place and the other miniature shrines preserving Jaina relics in the same premises were later additions. Jaina relics from the neighbourhood were collected and preserved in these shrines in a subsequent date.

The Ṛṣabhanātha image noted above is carved seated in *yogasana* pose on a plain pedestal supported by a lion in each corner. The *Śāsanadevi*, Chakreśvarī seated on Garuda and bull as *lāñchana* are noticed below pedestal flanked by devotees in *añjali hasta* and *Yakṣa* Gomukha. She displays in her four hands discs, *varada* and a vessel. One of the two *chaurī* bearers on the pedestal holds a *champak* flower in the left hand. The decorative circular halo, *kevaḷa* tree, trilinear umbrella, drum played in hands, elephants and flying figures with garlands are the other features available with the Tīrthaṅkara. Hairs on the head are arranged in *jaṭā*, a few locks of which are seen falling on the shoulders. The figure is badly damaged at the face. It measures 0.87m×0.52m in all.

Kachela, a village of the Pattangi Taluk on the southern bank of the river Kolab was once a stronghold of Jaina activity. It is 10 k.m. from Bhaghara water falls and some 15 k.m. from Koraput, the Headquarters of the district of the same name. About a furlong to the south of the village under the foot of the Deo Donger hill are noticed the ruins of a stone temple containing six extremely beautiful Jaina relics within its premises (*āsthāna mandapa*). The temple while standing measured some 30′×10′ as reported by G.Ramdas.[47] In his article on the Kachela copper plate grant of Krishnadeva he makes

47. G. Ramadas, *JAHRS* Vol. VI, pp. 8-14,

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a brief reference to the Jaina temple and the images. But his indentifications are doubtful especially in cases of the figures of Gomedha *Yakṣa* and Ambikā carved in a common slab and that of Ambikā in an independent stone piece.

The Paraja tribe of people who reside in the village visit the place on festive occasions and even offer animal sacrifices. Broken parts of terracotta lamps and plates are lying scattered near the shrine. The four Tīrthaṅkara images are kept in open amidst growth of bushes. But the slabs containing *Yakṣa-Yakṣiṇi* and Ambikā are found within the dilapidated sanctum of the temple. The temple walls up to a height of five to six feet are noticed on three sides only. A huge tree emerged in the middle of the temple and it is understood from the villagers that they recovered the Ambikā image of the place with great difficulty from the trunk of that tree. Dressed stones and sculptured fragments are found scattered here and there. The area is likely to be submerged in the proposed Kolab Dam project. The villagers further informed that stones for the temple were originally bought from a place located some two k.m. away from this place where also some dressed stones are still lying.

This group of sculptures has artistic and iconographic affinity with the sculptures of Suai, discussed earlier. An account of these sculptures is given below.

1. Ṛṣabhanātha

The first sculpture encountered at this place is the figure of Ṛṣabhanātha carved seated in *yogāsana* pose on a lotus pedestal supported by rampant lions facing opposite directions. The four armed Chakreśvarī is found carved along with bull, devotees and Gomukha in the pedestal. She displays in her four hands two discs, a vessel and *varada mudrā*. The trilinear umbrella above head projects forward with beaded borders in front of the tiers. *Chaurī* bearers are standing on the sides. The thick border of the circular halo is marked with diamond shaped designs with intervening lotus medallions. Flying figures with garlands, representations of elephants and the *kevaḷa* tree are all envisaged at the top. The slab containing the figure measures 1.10m×0.56m in all. The *chaurī* bearers and the figure of Chakreśvarī are decked with rich apparels. Hairs on the head of the Tīrthaṅkara are arranged in *jaṭā* as usual.

2. *Śāntinātha* (Fig.117)

The second figure of the site is of Śāntinātha, carved standing in *kāyotsarga* pose with hands kept apart from the thighs instead of touching them through figures. Deer, as symbol of the Tīrthaṅkara, is traced with great difficulty as the pedestal with the figures in its lower part is embedded in earth. The two *chauri* bearers are in the service of the Tīrthaṅkara. Eight planets are found seated on separate lotus pedestals displaying pot of nectar and rosary in hands except Surya who displays lotus in both hands. Flying figures with garlands, elephants, circular halo designed in lotus petals and enclosed by beaded borders, trilinear umbrella fronted by lotus petals and the *Kevaḷa* tree spreading its branches are all envisaged with the Tīrthaṅkara. Hairs on its head are arranged in curled knots, with *uṣniśa* in the centre. The slab including the figure of Tīrthaṅkara above ground level measures 1m×0.52m in all.

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3. Mahāvīra

The third image appears to be of Mahāvīra seated in *yogāsana* pose on a lotus pedestal supported by rampart lions facing opposite directions. Sidhāyikā, the *Śāsanadevī* and lion, the vehicle of the Tīrthaṅkara are all carved below pedestal along with devotees and the figures of *Yakṣa* on elephant back. Sidhāyikā displays in her four hands, *varada* in lower two and noose and sword in the upper two as attributes. She is decked with rich costumes and ornaments like those of the figures of the *chaurī* bearers engaged in the service of the Tīrthaṅkara above pedestal. The circular halo behind head is formed by lotus petals enclosed within beaded borders. *Trivāli* (flodings) on the neck are distinctly visible decorative umbrella, in three tiers, flying *Gandharvas* with garlands, *kevaḷa* tree and elephants are noticed above corresponding to the style of other Tīrthaṅkaras of the place. Hairs on the head are arranged in curled knots with *uṣniśa* in the centre. The slab including the pedestal measures 0.90 m × 0.45 m. and partially covered with moss and lichen.

4. Ajitanātha and Mahāvīra (Fig.118)

The next slab of the place contains the twin standing figures of Ajitanātha and Mahāvīra on individual lotus pedestals displaying their respective *lāñchanas* of elephant and lion, only two *chaurī* bearers serve both the Tīrthaṅkaras. In the space between them is carved with a devotee in kneeling position and *anjali hasta*. The circular haloes behind the head are identically formed of lotus petals enclosed by beaded borders. Trilinear umbrella in both cases are decorated with lotus petal design and ribbed knobs. *Kevaḷa* trees of the respective Tīrthaṅkaras surmount their umbrellas. Flying figures with garlands are hovering in the sky. Hairs on the head of both the Tīrthaṅkaras are arranged in curled knots. The slab containing both the figures measure 0.62m×0.40m.

5. Ambikā (Fig. 119)

The most neteworthy figure of the place is Ambikā, the *Śāsanadevi* of Neminātha, carved standing on an inverted lotus pedestal displaying a bunch of mangoes in right hand and holding a baby on the left. Another baby standing to the right is anxiously looking to the mangoes. Lion, the vehicle of the deity and a devotee in *añjali hasta* are carved in front of the female attendands standing over the pedestal on the left and right sides of Ambikā respectively. The tree lavishly studded with mangoes is depicted behind her figure. The circular halo behind head is formed of lotus petals. Pillars of a decorative *toraṇa* with crowning elements seen on her sides. Her Tīrthaṅkara, Neminātha is found seated at the top in *yogāsana* pose on a lotus pedestal attached with wheels on either sides. He displays *kevaḷa* tree, umbrella and *prabhāmaṇḍala* behind the head, and is flanked by flying *Gandharvas* with garlands and *chaurī* bearers.

Her decorative costumes and ornaments are very artistically finished. The drapery in folds run up to the ankles. It is tied with girdle, the loops of which are dangling in front. The multistranded necklace, bangles, the circular ear studs,

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anklets and head ornaments are the other items to decorate her body. The flying *Gandharvas*, *chaurī* bearers, and the male and female attendants too, are provided with decorative ornaments. The slab containing the figures and the pedestal measures 1m×0.53m and preserved in good condition. G. Ramadas identifies this image with Hariti of Buddhist pantheon.

6. Gomedha and Ambikā (Fig. 120)

The last Jaina relic of the place is a stone slab depicting seated figures of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā under a tree on a common decorative pedestal. Both of them are provided with thick cushions. Ambikā displays a fruit (mango) in her right hand and left holds a baby. Gomedha, on the other hand resting his left hand on the left thigh, holds an indistinct object in his right hand. Both of them are decked with rich costumes and ornaments. The decorative halo behind Ambikā is in circular form while that of Gomedha in eliptical design. A baby is noticed swinging in between the two figures. Above the tree their Tīrthaṅkara is carved in *yogāsana* pose with usual attributes of *chaurī* bearers, umbrella, *kevaḷa* tree and flying figures with garlands. Below the common pedestal is seen a two handed female figure in *lalitāsana* pose on a pedestal flanked by a series of eight devotees with offerings. The female figures in the centre may be the *Śāsanadevi* of Neminātha. A similar Jaina relic is also available in the temple, on the crest of Khandagiri hill. The slab depicting the figures measures 0.53m×0.28m and preserved in Good condition.

An image of Mahāvīra is found embedded to the wall of the Bhairava temple located at the foot of Bhairava hill near village Boriguma of Koraput district. This is a stray find at the place. Extensive ruins of brick structures and a series of silted ancient tanks are found in the neighbourhood. The image in question measures 0.68m×0.41m and is in sand stone of yellowish colour. It is seated in *yogāsana* pose on a lotus pedestal supported by rampart lions. Lion, the *lāñchana* of the Tīrthaṅkara is traced below the pedestal along with devotees in kneeling position and *añjali hasta*. The *astagrahas* are carved in a row in front of the lotus pedestal, a rare style, under whom Sidhayika, the *Śāsanadevi* of Mahāvīra is sitting with lotus in one hand and *varada mudrā* on the other. Of the two *chaurī* bearers, the one standing to the right displays *champak* flower in its left hand. The *kevaḷa* tree, sacred umbrella in folds, circular decorative halo, flying *Gandharvas* with garlands, elephants and drum played through hands are the other most notable features of the Tīrthaṅkara. Hairs on the head are arranged in curled knots. Left arm of the image is partially damaged.

Another fragmentary stone piece depicting the upper parts of Gomedha *Yakṣa* and Ambika *Yakṣiṇī* is also found to have been loosely kept in one of the niches of the southern wall of the shrine. The evidence of the tree is found on the slab.

As reported earlier, the Brahmanical shrines at Jeypore preserve in them relics of the Jaina pantheon. The Bhagavati temple built in the early part of the present century has taken the lead in this aspect. It is a modern shrine built of masonry works

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with tinned roof. In the sanctum of the temple, a beautiful sixteen armed Chakreśvarī image (fig. 121) is worshipped as Bhagavatī by the local people ignorant of its Jaina affinity. Even animal sacrifices are made to this deity. A brass made lion, as vehicle of Bhagavatī, is placed in front of a pillar. A series of Tīrthaṅkara images also preserved within niches of the hall in front of the sanctum of the Bhagavatī temple. The local people regard them as naked figures of Mahādeva. B.K. Rath[48] identified some of them as Śāntinātha, Ajitanātha, Vimalanātha, the Tīrthaṅkaras of Jaina pantheon.

The figure of Chakreśvarī is carved seated in *padmāsana* on a multipetalled inverted lotus pedestal. Supported by two rampart lions in two corners. Her vehicle, Garuda seen below pedestal flanked by devotees, one of which is *Yakṣa* Gomukha. She displays in her sixteen hands, swords, damaru, disc rosary, conch, dagger, crescent moon and *varda mudrā* in the right and a conical object (sula?), shield, mace, disc, trident, noose, *Vajra* and vessel in the left. She has seen provided with a *prabhāmaṇḍala* circular in form bordered by beaded designs. The inner section of the same halo close to her head is however enclosed by *champak* marks. Her Tīrthaṅkara, Ṛṣabhanātha is found seated on meditative attitude on a lotus pedestal with conventional attributes of bull *chaurī* bearers, pairs of flying *Gandharvas* and Kinnaras with garlands, elephants, music played through blowing of conch and beating of cymbals, circular halo, *kevaḷ* tree and the trilinear umbrella at the top of the *Śāsanadevī*. Hairs on the head of Tīrthaṅkara are arranged in matted locks, a few strands of which fall on his shoulders. She had her hair gathered at the top. The rich costume and ornaments add beauty and grace to the figure. The comprise ornaments on the forehead, *vāhichuḍis* on each of her hands, necklaces armlets, girdle and *upavīta*. Sixteen armed Chakreśvarī figures are extremely rare elsewhere. We, however, noticed another such figure in the ruined Jaina site of Suai of the same Koraput district. The Chakreśvarī image of twelve arms found in the Bārabhujī-Gumphā (Cave No. 8) of Khandagiri is worshipped as Durgā by the local people. B.K. Rath considering the artistic finish and iconographic features placed this image in the eleventh century A.D. when the assimilation of Brahmanical, Jaina and Buddhist icons took place.

Among the Tīrthaṅkara images preserved in the niches of the temple, Śāntinātha (Fig. 122) attracts the immediate attention. It is carved standing in *kāyotsarga* pose on a lotus pedestal flanked by the *chaurī* bearers. Deer, his *lāñchana* is found lying below the pedestal. A pair of seated devotees with offerings are depicted on either sides of the pedestal. The circular halo behind head is formed of lotus petals enclosed by a beaded chain. Two pairs of flying *Gandharvas* with garlands are hovering in the sky. Representation of elephants at corners and umbrella surmounted by *kevaḷa* tree over head are the other features of the image.

The next figure of the place is a Tīrthaṅkara whose identification is difficult at this stage as the mark of cognizance is not traceable in the pedestal. The pedestal is supported by two spirited lions in between which, the Śāsanadevī of the Tīrthaṅkara is

48. B.K. Rath, "An Unique Image of Chakreśwarī", *OHRJ*, Vol. XXXIII No. 1/4 pp. 127-30.

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found in seated position. Two devotees in *añjali hasta* are also depicted in the pedestal. Of the two *chaurī* bearers, the one standing to the left of the figure is badly mutilated. A pair of Tīrthaṅkara images in meditative attitude seat on either side of the Tīrthaṅkara. Among other attributes, the circular halo, *kevaḷa* tree, trilinear umbrella, representation of elephants and flying *Gandharvas* with garlands are all envisaged at the upper portion of the slab. The figure is damaged partially on the left thigh and in the fingers of both the hands.

The other seated figure of the place can be identified with Mahāvīra with great difficulty. He is carved seated in meditative attitude on a pedestal below which the figure of Sidhāyikā as *Śāsanadevī* of the Tīrthaṅkara is carved in *padmāsana* displaying lotus flower and *varada mudrā* in her hands. A pair of devotees also in seated position flank the *Śāsanadevi* below the pedestal. Among other attributes, the *chaurī* bearers, the circular lotus petalled halo, *kevaḷa* tree, umbrella, flying figures with garlands and elephants are all represented along with the figure. His hairs on the head are arranged in curled knots. The *lāñchana*, carved below him found to be indistinct.

The last Jaina relic of the place is a pair of standing Tīrthaṅkara figures on a common slab displaying oval haloes and trilinear umbrellas over head. Their *lāñchanas* are not visible in the pedestal.

The Kali temple of Jeypore also preserves one of the very beautifully carved Ṛṣabhanātha images (Fig. 123) in its front apartment among other Brahmanical figures. Rsabha image in question is carved seated in meditative pose on a well decorated pedestal supported by rampart lions in two of its corners. His *Śāsanadevi*, Chakreśvarī displaying discs and *varada mudrā* is found seated on Garuda in between the lions. *Yakṣa* Gomukha is standing to the right of the pedestal. A pair of devotees in kneeling position and *Añjali hasta* are also depicted to the left. Bull, as *lāñchana* of the Tīrthaṅkara is placed just above the pedestal. Another set of female devotees in sitting posture and folded hands also seen near the two *chauri* bearers of the respective sides. Auspicious *śrivatsa* mark is noticed on the centre of the broad chest of this Ṛṣabhanātha image. His hair on the head are arranged in matted locks, a few strands of which are falling on his shoulders. The circular halo behind head is having remarkable artistic finish. The inner part of this halo is formed of lotus petals, with beaded border. The outer framework is however decorated with diamond shaped decorative medallions (auspicious *śrivatsa* mark ?) with intervening champak buds. The trilinear umbrella, attached to a staff over head, too is lavishly decorated with lotus petals. The top knob of the umbrella is designed in the shape of a temple *āmalaka*. Pairs of *Gandharvas* and *Apsarās* with garlands, elephants and heavenly figures blowing conch are all envisaged along with the *kevaḷa* tree on the upper portion of the slab. The *toraṇa* designed near his shoulders is attached with elephant heads. The *chaurī* bearers are lavishly decorated. It measures including the pedestal 0.90m×0.50m×0.25m.

One more standing Tīrthaṅkara image is kept in a thatched shed amidst a group of fragmentary sculptures. This shrine is locally known as Gangādevī temple located

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few yards south of the Kali temple referred to above at Jeypore. The identifying mark of the image could not be traced as the lower portion of the figure is embedded in earth.

Among other objects, three Jaina relics have been collected from the Jeypore palace in the past for the Orissa State Museum. Two of these relics represent Mahāvīra and one Ambikā. The Mahāvīra image is carved seated in meditative pose on a pedestal supported by lions. The cognizance mark is badly eroded but in difficulty it can be identified as a lion. The two armed *Śāsanadevi* of the Tīrthaṅkara is depicted below the pedestal in *padmāsana*. The attributes in her hands are not visible distinctly but they appear like lotus and a vessel. The pedestal is flanked on either sides by devotees in kneeling position and folded hands. The *chauri* bearers are noticed on the sides of the Tīrthaṅkara as usual. Among other attributes, the circular lotus petalled halo, trilinear umbrella, surmounted by *kevaḷa* tree, flying *Gandharvas* and *Apsarās* with garlands, elephants are all depicted along with the figure. Hairs on the head of the Tīrthaṅkara are arranged in curled knots. It measures including the pedestal some 0.46m×0.24m ×0.13m.

The second Tīrthaṅkara image of the place can with difficulty be identified as Mahāvīra. It measures 0.37m×0.24m×0.9m and is carved seated in the same *yogāsana* pose on a plain pedestal supported by lions on the corners. Eight planets in a row like that of Mahāvīra image of Borigumma are found depicted in front of the pedestal. Hairs on the head of the Tīrthaṅkara are arranged in curled knots. Lion, the *lāñchana* of the Tīrthaṅkara is badly eroded. His *Śāsanadevi* found depicted in the centre of the pedestal along with devotees on either corners. One of the two *chauri* bearers displays *champak* flower in hand in addition, contrary to the usual fashion of resting on the thigh. The Tīrthaṅkara is represented with a circular lotus petalled halo, trilinear umbrella, surmounted by *kevaḷa* tree, flying figures with garlands and elephants as the other customary attributes. A portion of the decorative umbrella in front is damaged and missing.

The third figure of the series represents Goddess Ambikā, the *Śāsanadevī* of Neminātha. It is carved seated in *lalitasana* on a pedestal supported by her *lāñchana*, the bull. She displays in her right hand a bunch of mangoes and holding a baby on the left. The tree behind her is studded with mangoes. Her Tīrthaṅkara is found seated at the top flanked by flying *Gandharvas* with garlands in hands. Another male baby is standing to the right of Ambikā near the pedestal is covetously looking towards the bunch of mangoes held in her hand. The figure of Ambikā is badly damaged at the face.

As reported earlier, the district Museum at Jeypore preserves some thirty-four pieces of Jaina sculptures. They include, twenty-one from B. Singpur, two from Charmula, two from Korapat, seven from Jamunda and two from Kamta.

The author of the Orissa District Gazetteer, Koraput gives the following observation on the Jaina relics of B. Singpur and its neighbouring sites.[49]

49. R.C.S. Bell, 1945, p. 120.

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The village (B. Singpur) appears to have been once a centre of Jainism. Numerous Jaina Tīrthaṅkara images ranging from a foot to five feet in height have been found in its neighbourhood. One such image of a seated Ṛṣabhanātha, which is made of steatite slab, is now worshipped in a thatched temple and is in a well preserved state. Another, which is kept in the Jagannātha temple is used by the villagers for sharpening their axes. A number of Jaina images have been built into the walls of the Siva temple which stands at the foot of the hills. Similar images are to be found in the villages of Charmula and Narigaon within a distance of four or five miles of Singpur.

It is also reported in a news item published in daily "The Hindustan Standard" regarding the Jaina sculptures of Koraput district that the Sarpanch of Jamunda village has kept another five images in an improvised temple with a thatched roof built by local Adivasis.[50]

Ruins of temples have also been discovered at Pakniguda and Katharaguda villages in the interior of Boriguma Block. "Pākni" in the local language stands for stone and "Guḍā" means village.

The local Adivasis offer sacrifices before these images and hold a special ceremony once a year on a Friday. Goats are scrificed at the ceremony.

According to the Sarapanch of the Jamunda village there are a number of caves in the nearby hill ranges where much bigger stone images are hidden.

Scholars and archaeologists are intrigued alike about these discoveries as this part of Orissa which was not known to be a seat of Jainism.

Now coming to the Jaina relics of B. Singpur, in the District Museum at Jeypore we notice from among the twenty-one sculptures, six are of Ṛṣabanātha, one each of Pārśvanātha, Ajitanātha and Mahāvīra, five of Tīrthaṅkara figures whose indentification is difficult and seven belong to the class of *Yakṣa* and *Yakṣiṇīs* especially of Gomedha and Ambikā carved either jointly seated on a common pedestal or alone standing or seated on a lotus pedestal.

The first figure of Ṛṣabhanātha (Fig. 124) from B. Singpur (D.M. 9) is seated in *Yogāsana* pose on a pedestal supported by lions in the centre of which his *Śāsanadevi* Chakreśvarī with four hands is found seated on Garuda, her vehicle. The attributes in her hands are indistinct. Bull, a *lāñchana* of the Tīrthaṅkara is found depicted on the pedestal. *Yskṣa* Gomukha to the right of the figure and female devotees to the left are also found on the pedestal. The *chaurī* bearers are engaged in the service of the Tīrthaṅkara. His hairs over head are arranged in *Jaṭās*, a few strands of which seen falling on his broad shoulders. The oval shaped multipetalled halo, *kevaḷa* tree, flying figures with garlands and umbrella in three folds are all envisaged at the top. Various decorative

50. "The Hindustan Standard", dated 26.6.76, Dak Edition.

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motifs fill up the vacant space along side the Tīrthaṅkara. The *chaurī* bearers are damaged in their hands. A portion from the right of the slab containing the flying figure and front part of the umbrella are damaged and missing, legs including the fingers of the Tīrthaṅkara image appears to be disproportionate in representation of anatomical features. Including the pedestal, it measures 0.60m × 0.32m × 0.15m.

The second image of Ṛṣabhanātha (D.M. 14) (Fig. 125) from this place seated in *yogāsana* pose broadly displays the features of the first described above except, however, in the representation of elephants, music produced through instruments, decorative ornaments on the body of the *chaurī* bearers, flying figures, and attributes in hands of the *Śāsanadevī*, Chakreśwarī seated on Garuda. *Yaksha* Gomukha and devotees are carved in the pedestal along with his *lāñchana* the bull. The figure is damaged at the face and measures including the pedestal 0.58m × 0.28m × 0.10m. The *kevaḷa* tree, trilinear umbrella, oval halo behind head, lion throne, hairs over head in *jaṭā* are all available along with the image.

The third figure of Ṛṣabhanātha of B. Singpur (D.M. 25) is also found seated in *yogāsana* pose on a throne supported by spirited lions, the heads of whom are severely damaged. His *Śāsanadevī*, Chakreśvarī in four hands found below the lion throne. Bull, as *lāñchana* of the Tīrthaṅkara is not traceable in the pedestal nor the figure of Gomukha. Hairs on the head of the Tīrthaṅkara are arranged in *jaṭā* of which few rolls seen over the shoulders. The halo decorated in a series of lotus flowers is carved in circular form. Flying figures with trilinear umbrella, *chaurī* bearers and devotees in folded hands are all envisaged along with the Tīrthaṅkara. It measures 0.40m × 0.50m × 0.10m and damaged in the face.

The fourth Ṛṣabhanātha image (D.M. 36) carved standing in *kāyotsarga* pose on a lotus pedestal flanked by *chaurī* bearers. His *lāñchana*, bull is not visible in the pedestal but the matted locks of hair running over the shoulders, the other mark of cognizance of all Ṛṣabhanātha figures are distinctly visible. On the two sides of the pedestal are depicted male and female devotees. The circular halo behind head of Tīrthaṅkara is decorated with lotus petals. The *kevaḷa* tree, trilinear umbrella, and flying *Gandharvas* with garlands in hand are badly disfigured. This piece measures 0.57m × 0.30m × 0.9m.

The fifth Ṛṣabhanātha image from B. Singpur (D.M.64) (Fig. 126) is crudely finished and devoid of the significant features of a Jaina Tīrthaṅkara. It is carved seated in meditative pose on a pedestal. Bull, its *lāñchana*, is depicted in the pedestal. Hairs on the head of the Tīrthaṅkara are arranged in matted locks, a few strands of which seen falling on the shoulders. The *chaurī* bearers, *kevaḷa* tree, umbrella, flying figures, devotees, *Śāsanadevī*, etc. are not envisaged in this figure. Face of the image is partially damaged. It measures 0.72m × 0.44m × 0.20m and shows disproportionate anatomical features.

The last one, of the group of six Ṛṣabhanātha figures, (D.M. 12/47) is available in its upper parts only. The lower part from the knee including the pedestal is damaged

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and missing. But the halo in circular form, the *kevaḷa* tree and the sacred umbrella are all visible along side the figure at the top. The hairs on his head are arranged in *jaṭā* of which a few strands seen rolling on the shoulders.

The image of Mahāvīra (Fig. 127) from B. Singpur is carved seated in *yogāsana* pose on a throne supported by lions below which Sidhāyikā, the *Śāsanadevī* seated on lotus pedestal is depicted holding *paraśu* and *khadga* in her upper and displaying *varadamudrā* in the lower two hands. Lion, the *lāñchana* of Mahāvīra is carved in the pedestal. The *Yakṣa* to the right is shown with *Dharma chakra* whereas the female devotee to the left is kneeling with folded hands. The two *chaurī* bearers are noticed on the sides of the Tīrthaṅkara. *Kevaḷa* tree surmounting the trilinear umbrella, halo profusely decorated with lotus petals and beaded borders, flying figures with garlands and elephants are all carved in the upper part of the figure. Hairs on his head are arranged in curled locks. The *makara toraṇa* motif is faintly traced above the *chaurī* bearers. Face and right hand of the Tīrthaṅkara are damaged. A portion from the top containing the representation of elephant and flying figure of the right side is also damaged and missing. It measures 0.54m × 0.32m × 0.12m.

The lower part of the image of Ajitanātha (D.M. 6) carved seated on a pedestal supported by lions is found along the hoard of Jaina sculptures from B. Singpur. Below the pedestal is seen his *Śāsanadevī* displaying attributes in six of her hands and flanked by a series of devotees seated in cross legs and kneeling position. *Chaurī* bearers on either sides of the Tīrthaṅkara are partially visible. The fragment measures some 0.35m × 0.35m × 0.16m.

The image of Pārśvanātha (Fig. 128) of the series (D.M. 10) is carved seated in meditative attitude on a plain pedestal. A canopy of seven hooded snake is found over his head. The other common attributes of a Tīrthaṅkara are also envisaged in this figure. Face of the figure is partially damaged. It measures 0.25 m × 0.15m × 0.10m.

Some five figures from the hoard are named Tīrthaṅkaras in view of the fact, that the *lāñchanas* below or above their pedestals are either damaged or not carved at all. In some cases they are found in fragments only.

The first of the set is standing on a lotus pedestal with mutilated hands, legs and face. The conventional *lāñchana* of the Tīrthaṅkara is missing. Devotees in kneeling pose and folded hands are found in the pedestal. The *chaurī* bearers, three tiered umbrella, *kevaḷa* tree, flying *Gandharvas* with garlands in hands, elephants and a decorative oval halo are all envisaged along with the Tīrthaṅkara. The other noteworthy feature of this image is the depiction of *Gajasiṁha* motifs below which also seated devotees are found at the back. It measures 1.38m × 0.60m × 0.25m.

The next fragment (D.M. 15) of a Jaina image is found depicted the head of the flying figure and an elephant with its rider evidently forming the upper part of Tīrthaṅkara. The piece measures 0.17m × 0.12m × 0.10m.

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The other one of the series (D.M. 27) is a headless Tīrthaṅkara seated in meditative pose on a pedestal supported by lions. In the centre of the pedestal is carved the *Śāsanadevī* figure seated in *padmāsana*. Other elements at the top along with the *chaurī* bearer of the left side are damaged and missing. *Lāñchana* of the Tīrthaṅkara is not traced in the pedestal. It measures in the available portion some 0.32m×0.24m ×0.10m.

The fourth fragment depicts the upper part of a Tīrthaṅkara. Its lower part below the chest is damaged and missing. The circular halo behind head is executed in lotus petals and beaded borders. The umbrella surmounted by *kevaḷa* tree and flanked by flying figures with garlands is depicted at the top. The *chaurī* bearer of the left side though badly affected is traced only in out line. The decorative staff of the umbrella is visible behind head. The available part of this figure measuring 0.34m × 0.33m×0.10m appears to be disproportionate in anatomical details.

The last relic of the place (D.M. 55) whose identification somewhat difficult is a seated Tīrthaṅkara image with a circular halo behind head. The *kevaḷa* tree and the umbrella are envisaged at the top. A crack has developed in the halo. In view of the faint trace of matted locks of hair on the head it can be tentatively identified with Ṛṣabhanatha.

The other seven sculptures from B. Singpur are of *Yakṣas* and *Yakṣiṇīs* more possible of Ambikā and Gomedha, the two reverently associated with Nemināṭha. Ambikā is either carved independently or in common with Gomedha. But in either case the figure of Nemināṭha is distinctly visible at the top.

The first sculpture of this group (D.M. 5) is identified with Ambikā (Fig. 129). She is carved standing on a lotus pedestal to the left of which her mount, the lion is found along with two other attendant figures. In her two hands she holds the baby on the left and displays a bunch of mangoes on her right to which two more babies on the right are anxiously looking for. The mango tree seen behind her is laden with leaves. Above the tree, Nemināṭha, her Tīrthaṅkara, is found depicted in meditative pose with *chaurī* bearers, flying figures with garlands. She is lavishly decorated with necklace, girdle, earring, bangles, bracelets and her hairs arranged in plaits. The figure damaged at the hip, legs and fingers, is measured 1.5m×0.52m×0.25m.

The second piece (D.M. 7) depicts the figures of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā (Fig. 130) seated on a common slab below which, lion, her *lāñchana* and two seated devotees are found. She holds the baby on her left lap whereas she displays mango in the right. A decorative circular halo is found behind her head. The mango tree laden with leaves and fruits is providing shade to both the *Yakṣa* and *Yakṣiṇī*. Neminatha, their tutelary Tīrthaṅkara, is seated in *yogāsana* pose on a pedestal above the tree flanked by *chaurī* bearers and flying *Gandharvas* with garlands. A portion of the slab including the figure of *Yakṣa* Gomedha is damaged and missing. The entire piece measures 0.47m×0.17m×0.6m.

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The third piece (D.M.16) again depicts the upper parts of the figures of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā seated on a common pedestal below a mango tree. Their Tīrthaṅkara is found depicted in *yogāsana* above the tree flanked by flying figures with garlands. This broken piece measures 0.14m×0.18m×0.8m.

The fournth slab (D.M. 20) of this group top, depicts images of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā (Fig.131) seated on a common pedestal below which a series of devotees in kneeling pose and *añjali hasta* are found along with offerings. She displays a bunch of mangoes in her right hand and holds the baby on the left lap. Neminātha, their revered Tīrthaṅkara is found seated in *yagāsana* pose above the mango tree. He is flanked by flying *Gandharvas* with garlands in hands. Lion, the vehicle of Ambikā, is missing in the damaged part of the pedestal. A circular decorative halo is seen behind head of each these figures. The entire slab including the pedestal measures 0.32m×0.21m×0.7m.

The fifth piece of sculpture (D.M.21) of this series is another individual figure of Ambikā (Fig.132) carved standing on a pedestal behind a mango tree laden with fruits and leaves. She displays a bunch of mangoes in her right hand and holds the baby on her left. Her *lāñchana*, the lion is found depicted below the pedestal. Two babies standing to the right of Ambikā are seen plucking mangoes and a lady on her left looks prominently. Her Tīrthaṅkara, Neminātha is seen above with *chaurī* bearers and flying figures with garlands in their hands. She is profusely decorated with ornaments, like necklace, ear-studs, bangles and armlets and damaged near the chest, the baby on the lap and fingers of the legs.

The sixth slab (D.M.22) depicts again the figures of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā on a common pedestal behind the mango tree. Ambikā is holding the baby on her left lap whereas her right hand is damaged. Both the images are badly damaged at their faces. Right hand of Gomedha is also damaged and missing. A series of devotees are depicted below the pedestal from which the male figure is seated in *mahārājalilā* in the centre and the six ladies in kneeling pose, and *añjali hasta*. Tīrthaṅkara Neminātha is visible, seated in *yogāsana* pose above the tree. He is flanked by flying figures with garlands in hands. A female figure standing at the left looks passionately towards the figures. The entire slab including the pedestal and the figure of Neminātha measures 0.30m×0.20m×0.10m.

The description of last pair (D.M.23) of *Yakṣa* and *Yakṣiṇī* figures agree almost with the one noted above except that is Ambikā seated to the right holding the baby in her right and an indistinct object in her left hand (very likely mangoes). Left legs of both the figures are raised while right ones are stretched on the pedestal. Gomedha is also found holding a similar object in his left hand. Both the figures are provided with decorative *prabhāmaṇḍalas* (haloes) behind their heads. Tīrthaṅkara, Neminātha is found seated above the tree planted behind the figures of *Yakṣa* and *Yakṣiṇī*. He is flanked by the conventional *chaurī* bearers and flying figures with garlands. Seven devotees including a male are found depicted below the pedestal, the ladies being in kneeling pose and

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añjali mudrā. The slab containing the above figures measures 0.21m×0.14m×0.4m and is in comparatively good state of preservation.

The two Jaina relics brought from Charamula consists of the images of Pārśvanātha and Ṛṣabhanātha. The figure of Pārśvanātha (D.M.1) is carved standing on a lotus pedestal in *kayotsarga* pose. A canopy of seven hoods snake found above head. The coils of the snake are gathered behind the Tīrthaṅkara. A series of devotees in *añjali mudrā* are seen below pedestal. The two *chauri* bearers and a few other devotees are also carved above the pedestal. The *kevaḷa* tree, trilinear umbrella and flying *Gandharvas* with garlands in hands are all envisaged in the upper part of the slab. The figure is partially damaged in its face, legs and hands. The decorative elements and devotees also mutilated to a greater extent. It measures 1.43m×0.60m×0.20m.

The figure of Ṛṣabhanātha of Charmula (D.M.54) (Fig.133) is lavishly decorated with various iconographic features of a Jaina Tīrthaṅkara. It is carvad seated in *Yogāsana* pose on a plain pedestal supported by lions mounted on elephants. Chakreśvarī is carved below the pedestal mounted on Garuda her conventional vehicle. A series of eight devotees including *Yakṣa* Gomukha are noticed on the pedestal. The two *chauri* bearers though badly damaged are standing on both sides of the Tīrthaṅkara. Vacant space around the image is filled with *Gandharvas* and *Kinnaras* playing with musical instruments. Bull, as *lāñchana* of the Tīrthaṅkara is visible in the pedestal. Hairs on his head are arranged in *jata*, a few strands of which seen falling on the shoulders. An eliptical halo formed of lotus petals and encircled by beaded borders is provided as *prabhāmaṇḍala* of Ṛṣabhanatha. The *kevaḷa* tree, trilinear umbrella, *Gandharvas* and *Apsarās* with garlands and heavenly figures mounted on elephants are all envisaged at the top of the Tīrthaṅkara. The figure is damaged on various parts of the body including the face. It measures including the pedestal some 0.90m×0.44m×0.19m.

Two Jaina relics of Tīrthaṅkara Ṛṣabhanātha were brought from a place Kotapat and preserved in this museum. The first Ṛṣabhanātha image (D.M.24) of this place is carved seated in meditative attitude on a pedestal supported by rampart lions. The figure of Chakreśvarī is noticed in between the lions supporting the throne. *Lanchana*, bull is carved over pedestal surrounded by a series of devotees seated in *añjali hasta* with offerings. *Chauri* bearers are found in attendance of the Tīrthaṅkara. The circular halo behind head is formed of lotus petals and encircled with beaded borders. The *kevaḷa* tree, umbrella in three folds and flying figures with garlands are all carved above the Tīrthaṅkara. Hands, legs and face of the Tīrthaṅkara and the *kevaḷa* tree, flying figures and *chauri* bearers are partially mutilated. The entire piece of sculpture measures 0.75m× 0.40m×0.18m.

The second Ṛṣabhanātha image from Kotpat (D.M.41) (Fig.134) too is richly carved. It is found carved in *yogāsana* pose on a pedestal supported by lions at each corner. A four handed Chakreśvarī mounted on Garuda is placed below the pedestal flanked by devotees. The two *chauri* bearers standing on the sides are provided with eliptical haloes behind their heads. Elephant motifs are carved on either sides near which devotees in

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kneeling position and folded hands are seen offering ovation to the deity. Hairs on his head are arranged in matted locks, a few rolls of which run up to the shoulders. His *lāñchana*, the bull is carved on the pedestal. The umbrella, surmounted by the *kevaḷa* tree and flanked by flying figures with garlands and elephants are the other essential attributes of this Tīrthaṅkara figure. The halo behind the head is decorated with lotus petals and beaded borders. A series of heavenly figures playing with musical instrument are hovering in the sky. The image is damaged in the legs and hands and measures including the pedestal 0.98m × 0.51m × 0.16m.

From Jamunda seven Jaina sculptures have been collected for the present and it is indicated earlier that a few are still available in the site. From the seven three are Ṛṣabhanātha, two of Pārśvanātha, one of Mahāvīra and rest one is the figure of a Tīrthaṅkara whose identification becomes difficult at this stage.

The first Ṛṣabhanātha figure of this place (D.M.8) is conceived seated in meditative attitude on a plain pedestal with bull as *lāñchana*, hair arranged in *Jaṭā*, *kevaḷa* tree, trilinear umbrella, *chaurī* bearers, flying figures and the twenty-three other Tīrthaṅkaras in *yogāsana* carved around it. The figure of seated Pārśvanātha is shown with a three hooded snake instead of the conventional seven hooded snake. The *Śāsanadevī* of the Tīrthaṅkara is noticed below the pedestal. Matted locks of his hair are falling on the shoulders. Three of the seated Tīrthaṅkara figures from the top are badly mutilated so also the face of Ṛṣabhanātha, the *mulanāyaka*. The entire piece measures 0.42m × 0.27m × 0.12m.

The second Ṛṣabhanātha image is also conceived seated in *yogāsana* pose on a pedestal supported by lions below which Chakreśvarī, his *Śāsanadevi* is found depicted displaying attributes in her four hands of which two discs are only recognizable. She is seated cross legged on a double petalled lotus pedestal with both male and female devotees. Among other features, bull as *lāñchana*, *chaurī* bearers, decorative circular halo, flying figure with garlands, *kevaḷa* tree, elephants, sacred umbrella and music played by *Gandharvas* and *Kinnaras* are all envisaged along with the image. Face and both the legs of the Tīrthaṅkara and upper part of the *chaurī* bearer standing to its right are badly mutilated. The halo is decorated with lotus petals and borders by a series of beads. The slab depicting the above aspects measures 0.56m× 0.32m× 0.10m.

The third Ṛṣabhanātha figure of Jamunda (D.M.35) is designed in meditative pose on a plain pedestal supported by two spirited lions looking to opposite directions. Below the pedestal is carved Chakreśvarī, the *Śāsanadevī* of Ṛṣabhanātha seated on a lotus pedestal in lalitasana pose. She displays *varada mudrā* in both of her hands. *Yakṣa* Gomukha and a female devotee in folded hands are standing to her right and left respectively. Bull, the conventional *lāñchana* of the Tīrthaṅkara is visible on the pedestal. In addition, the *kevaḷa* tree, *chaurī* bearers, trilinear umbrella, flying figures with garlands in hands, *toraṇa* fitted with elephant heads *jaṭā-bhāra* over head and circular halo behind head are the other notable features of this image. The halo is decorated with lotus petals and beaded chains. Several strands of *jaṭā* are falling on the shoulders. The lions below

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pedestal prominently display their manes. A portion of the slab from the top containing the flying figure with garlands is damaged and missing. It measures 0.48m×0.30m×0.9m.

The first image of Pārśvanātha from Jamuda (D.M.11) (Fig.135) though damaged severely in various parts, displays the usual features of the Tīrthaṅkara. It is conceived in meditative attitude on a pedestal supported by two lions in fornt. A canopy of seven hooded snake is found above head. Padmāvatī, his *Śāsanadevi* is depicted below pedestal in *padmasana* pose on a separate double petalled lotus pedestal. She has four hands but the attributes displayed in her hands are indistinct. A canopy of three hooded snake is found over her head. Among other features we notice a circular halo behind head, *kevaḷa* tree, trilinear umbrella, elephants, flying figures with garlands, *chaurī* bearers and devotees in folded hands are all carved around the Tīrthaṅkara. A portion from the right containing the leg, the halo and the flying figure is damaged. The entire slab measures 0.60m×0.32m×0.15m.

The second Pārśvanātha image from this place is carved standing in *kāyotsarga* pose on a plain pedestal. A canopy of seven hooded snake is found over head, the coils of which are gathered behind the Tīrthaṅkara. Among other items we notice the conventional *chaurī* bearers, *kevaḷa* tree, umbrella, flying figures with garlands and devotees in kneeling position and folded hands are all depicted along with the Tīrthaṅkara. Face of the figure is damaged partially. It measures including the pedestal some 0.32m× 0.20m×0.8m.

The lone figure of Mahāvīra from Jamunda (Fig.136) is conceived seated in *yogāsana* pose on a pedestal supported by two spirited lions in front. His *lāñchana* lion, is depicted in the pedestal below which Sidhāyīka, the *Śāsanadevi* of Mahāvīra is found depicted in four hands displaying in her upper two hands the attributes of *paraśu* and a mace like object and *varada mudrā* in the lower ones. She is flanked by a male and a female devotee in the right and left sides respectively. The other features of this Mahāvīra image consist of a halo formed of multipetalled lotus designs enclosed by beaded borders, *chaurī* bearers, trefoiled umbrella, *kevaḷa* tree, *toraṇa*, attached with elephant heads, flying, figures with garlands and elephants, at top corners. The entire slab measures 0.80m× 0.38m× 0.14m.

Thet last figure of the series is attributed to a Jaina Tīrthaṅkara whose identification is difficult at this stage. It is displayed under the caption as Padmaprabha. The Tīrthaṅkara is designed seated in meditative attitude on a pedestal supported by two lions below which his *Śāsanadevi* with four hands is depicted in *Padmāsana*. A human figure carved lying at the place where the conventional *lāñchana* is normally to be found, a rare occurrence. The other features available with this image consist of the circular halo formed of lotus petals and beaded chains, *kevaḷa* tree, *chaurī* bearers, and flying figures with garlands in hands. A series of beads also depicted in a row in front of the lion throne. The slab along with pedestal measures 0.33m×0.20m×0.9m.

Two Jaina Tīrthaṅkara images, apart from the upper parts of two pillars containing standing human figures with swords raised in their hands, were collected from Kamta, a place rich in Jaina antiquities of Koraput district.

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The first piece of sculpture from Kamata is the bust of Tīrthaṅkara. The lower part of this figure is damaged and missing. Among other features it displays the circular halo, lotus petals enclosed by beaded borders, *chaurī* bearers, *kevaḷa* tree, umbrella, elephant and flying figures with garlands. Flying figures and elephant of the left side are damaged and missing. The available portion of the image measures 0.32m× 0.34m×0.8m.

The other sculpture of Kamta is identified with Ṛṣabhanātha (Fig.137). The Tīrthaṅkara is conceived seated in *yogāsana* pose on a plain pedestal supported by *Gaja-siṁhas* in fornt corner. His *lāñchana*, bull, is visible over the pedestal and just below the bull, a series of six devotees are seated in a row. Below the pedestal, Chakreśvarī, mounted on Garuda and displaying various attributes in her ten hands is found depicted. The attributes are, however not very much distinct. *Yakṣa* Gomukha and a group of other devotees in kneeling posture and folded hands are found depicted around the pedestal. The eliptical halo behind head is profusely decorated with beads, lotus petals and other floral designs. Decorative trilinear umbrella, *kevaḷa* tree, flying figures with garlands and mounted elephants are all envisaged at the top. A *toraṇa* fitted with *makara* heads, series of *Ganaharvas* and *Kinnaras* playing with musical instruments and devotees in folded hands are carved in the vacant space over the two *chaurī* bearers. The face of the Tīrthaṅkara is partially damaged. Including the pedestal it measures 0.90m×0.50m×0.23m.

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4

Jaina Architecture of Orissa

Architecture of Jaina monuments of Orissa is represented through the rock-cut caves and structural edifices. The rock-cut caves having Jaina affinity are mainly available in the twin hills of Udayagiri and Khandagiri of Puri district though the tradition of cave dwelling has been reported from elsewhere in Orissa. As regards structural edifices of comparable date we get ample references to them in the Hāthī-Gumphā inscription of Khāravela. But unfortunately except the ground plan of the apsidal structure on the crest of Udayagiri hill and a relief sculpture on the opening frieze of the facade of the lower storey of Rāṇī-Gumphā of the same hill, we do not find their existence in the entire length and breadth of Orissa. In the first instance we should take up the architectural features of the large number of caves excavated on the Udayagiri and Khandagiri hills under the patronage of Khāravela, his chief queen, sons, successors and administrative associates and then proceed on the basis of available evidences to the description of structural shrines in different localities of Orissa attributed to various periods of her history. Apart from these, we also find Jaina relics preserved in a large number of shrines dedicated to other religious cults. They have nothing special to be regarded as Jaina monuments. In the recent years Jaina relics have also been under worship in separate rooms of demestic buildings like the one noticed at Jaunliapapati of Cuttack town and other, located in a building in the heart of Jeypore town in Koraput district. They have not been included in our study of Jaina architecture in Orissa.

CAVE ARCHITECTURE

Cave architecture in India dates back to the period of the Maurya rule when an advanced technique was patronised by the Mauyra court. Lomasha Ṛṣi Cave in the Garabara hill, caused to be excavated by Aśoka and the Nagarjuni hill caves attributed to king Daśaratha, the grandson of Aśoka inaugurated a new practice in the stone cutting art in India. The cave dwellings eminently served the purpose of monastic abodes for the *Ajivikas* and not only that artificial caves were excavated but also the mountain hollows which were the dewellings of the wild animals, were dressed and polished to make them suitable residences for the monks. The Mauryan caves were no

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doubt crudely designed without the verandahs and with no remarkable workmanship inside the chamber, the arched entrance being somewhat clumsy. But this was an admirable and deciding advance of the tradition of Indian cave architecture which developed to a great extent both in artistic and masonry workmanship in the later rock-cut monasteries at Bhājā, Bedesā, Kondane, Kārle, Kānheri, Ellorā, Ajantā, etc. The cave excavations at Udayagiri and Khandagiri hills under the patronage of the Chedi rule marked an important stage of development in between Maurya caves and the later caves belonging to the early centuries of Christian era. The caves of Udayagiri and Khandagiri hills are however, not so elaborate althouh with their pillared verandahs and elegant carvings they mark a definite advancement upon their Mauryan counterparts.[1]

The large number of caves that have survived in the course of centuries in the Udayagiri and Khandagiri hills no doubt convey us a fairly good idea about their architectural peculiarities, but we get few references to their structural details from the inscriptions carved on their bodies. The representation of a variety of dwellings ranging from royal palaces to humble huts and religious establishments as are found on the monuments at Sanchi are mostly wanting at this place. In spite of this handicap, the existing caves, even in their ruined state, provide enough details with regard to their various component parts, the technipue of their excavation and the manner of their disposition.

The Hāthī-Gumphā inscription or the other inscriptions on the walls of different caves do not provide sufficient knowledge to study various technical terminologies associated with cave architecture at this place. However, a term *leṇam* has been used frequently in those inscriptions to devote the Gumphās or caves.

As to the technical significance of the term '*leṇa*' we are aware that each of the cave dwellings on the Udayagiri hill which is designated '*leṇa*' in the old Brāhmi inscriptions is known as '*Gumphā*', a term equivalent to the *prākriti Gumphā*, the Aśokan *kubhā* and the Sanskrit and Pali *Guhā*. These ancient cave dwellings with their arch entrances represent the ruder form wherefrom the later Buddhist cave temples, with their infinitely superior workmanship and ornamentation in the interior may be said to have developed. And with these, ancient Maurya cave dwellings may be sharply contrasted with the caves excavated on the Kumārī hill by king Kharavela and his co-adjutors for the accommodation of the resident Jaina recluses and saints as representing altogether a different architectural design and artmanship.

It is evident that each of the caves on the Kumārī hill was so designed as to make it appear like a regular cottage or residential building with an open or pillared verandah (*pāsāda*) in front of one or more chambers dug out in the interior in the shape of rooms, the verandah being provided, in some examples, with a pent-roof. These cottage like

1. N. K. Sahu, *History of Orissa*, Vol. I, P. 377.

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or palace like cave-dwellings of the Jaina saints and recluses may be judged with their peculiar roofs as Orissan patterns of the Buddhist monasteries at Saranatha and other places.[2]

As regards to the term '*leṇa*' Barua[3] takes it to be a natural cave, cavity or cavern improved by human hand. There can be no objection to apply to it '*leṇa*' as a designation or to applying the designation *Gumbhā* or *guhā* to *leṇa* in the sense of such cave. At any rate no other reference can be drawn from Buddhaghosa's definition of a *leṇa* as a habitation with an opportunity for sitting and lying made either by excavating house in a mountain or raising a wall there, a *pābhāra* is sufficient (to serve as a dwelling)".

Regarding the technique of the excavation of caves it appears that the excavators followed the same pattern as adopted by present day masons for such works. Some ground plan with specific design and details must have been prepared by the master architects with necessary instructions from their patrons. In order to reproduce the same in stone they were to trace out suitable sites after clearing the debris and examining various technical aspects such as quality of the stone, its compactness, size of the plan, etc., before actual commencement of the work. But such matters were given little consideration at the time of excavating open caves or scoopings which were probably executed on trial basis or left to the amateurs. Iron hammers with wooden or bamboo adjuncts and chisels entirely of iron were possibly used in the preliminary stage to clear away large chunks of stone. The technique is normally to cut grooves around and then strike out the stone from the centre. A clue to this device is still to be noticed on the ruined caves where stones have been removed subsequently or have been abandoned before completion. After this, they are made plain by chiselling out the uneven surface through chisels and hammers of lesser gradation. Then their surface was made smooth by rubbing or polishing the inner parts with stones of much harder variety. This process was probably carried out in hand with occasional addition of water. The sculptures and other decorative motifs on the facades or pillars are then suitably worked out. In any case, human labour backed by adequate royal patronage and knowledge of the craftsmanship played the major role in designing such caves.

As the stone at Udayagiri and Khandagiri is of coarse grained sand stone of soft, porous and incoherating nature, the excavators after tracing suitable sites designed the caves at edges of the hills in different directions and heights. The excavators thus saved both labour and expense by following the configuration of the rock and connecting different caves, wherever necessary, by rock-cut steps, some of which exist even now. There is a predilection towards excavation near the top of the ledge or boulder, probably to lessen the load over the caves, the rock being of a brittle variety.

In later periods, some of the dwelling cells at this place were converted into shrines with minor alterations, such as increasing the height of the chamber by the excavation of

2. B. M. Barua, *Old Brahmi Inscriptions*, p. 299.
3. *Ibid*, p. 300.

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the floor to a deeper depth and providing greater space by the removal of not only the partition walls between contiguous cells but those dividing the verandah.

Now coming to the architectural details we notice the caves at Udayagiri and Khandagiri are designed with one or more cells either on the main wing or along their sides in addition. Some of them are considered double-storeyed. A number of small scoopings without any structural embellishment are attempted near leading caves of which some are large enough to accommodate human beings in lying condition, but others are mere hollows excavated at random, either to retain items of daily use or provide sitting accommodation to wandering mendicants. The cells are invariably oblong in plan, as their corresponding walls are not of the same length. The front walls containing door openings are usually larger than the back walls.

Meant for Jaina recluses who are noted for the rigour of their ascetecism and extreme self mortification, the caves provide little amenities. The height of the cells including even the exceptionally large ones like Rāṇī-Gumphā does not allow a man to stand erect, the remaining ones are only slightly more than man high. The cells which have curved roof normally provide more standing space than the ones designed in flat or standing roofs. The inner walls of all the caves were originally left plain but in the medieval period inner walls of a few caves of the place were carved with Jaina symbols and divinities. In rare cases small holes or niches have been fashioned on these walls to keep lamps and other articles of daily use. A thin coat of lime has been applied to these walls in most cases.

The floors of all the cells and even the minor scoopings near them were raised at the back. But in some cases they have been destroyed in subsequent periods and in their place fresh masonry works taken up leaving however the mark of their original design on the side walls. This inclination of the floor extends from one end of the back wall to the other evidently to be shared by a number of Jaina recluses at one time. This sloping rise served as pillows for them.

Ceilings of the cells are both designed in curved and flat shape but in respect of the verandah they are entirely flat. Those which are shown in flat are slightly slanting towards the opening. But the arched roofs are normally elevated in the middle. The object of this arching was to prevent leakage in the middle. The whole surface is cut smooth, and there is nothing like ribs, beams and rafters to be anywhere seen. They appear to serve as supports to the projecting arch over them, and can be taken to be copies of wooden models. Here they have been used as ornaments for the situation in which they occur, carved in solid rock, they can contribute very little to the mechanical strength of the super structure.

The relative number of door openings in both Udayagiri and Khandagiri caves varies from one to four, according to the size of the caves. They are in most cases found in the front wall, and access through the front verandah to the cells is the system, irrespective of the fact that caves are looking to different directions. The door ways are

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invariably small. Even in cells high enough for a man to stand erect one has to crawl to enter. The size of the doors remain within a limited variation in almost all the caves of the place, the height being between 0.91m to 1.40m. In several cases, the front walls have been knocked down and in its place artificial partition walls have been constructed in subsequent dates. One should not confuse with the door openings of those repaired caves. On the other hand in a number of caves partition walls have not been constructed after the demolition of the original ones for which there are wide openings in front. They also should not be taken as the usual pattern of the original door openings. The Jambs, in some cases, slope inwards, causing the opening slightly wider at the base than at the top, a feature common in many caves of the earlier date including the one at Barabara. The doors have grooves, cut all around their outer frames, probably to receive movable wooden or bamboo shutters. Additional holes for hinges at the threshold and a lintel in a few cases suggest single doors. Unlike most Buddhist caves, the cells of Udayagiri and Khandagiri are adequately lighted which is due not only to their general layout but also to the profusion of door openings.

Windows are noticed in Khandagiri-Gumphā, Gaṇeśa-Gumphā and upper storey left wing Rāṇī-Gumphā. Such openings for the admission of light and air are rarely met within cave architecture, though they are not absolutely wanting.

The fact is that the mendicants for whom they were excavated passed their time in open travelling from place to place and the caves were occupied only at night, in foul weather and during the rainy season when the ceremony of '*wassa*' had to be celebrated by them in their monastery and possibly also in the depth of winter as also by the old and decrepit, who could no longer pass a life of itinerancy and for them and at such times windows were scarcely needed.[4]

The verandahs are all opened in front. The passage to them is maintained on either side of the pillars as well as the space between the side pilaster and the nearest pillar. The side walls are measured as per the width of the verandah in front of the cells. These walls except in rare cases are devoid of sculptural representations. But the outer face of the backwall of the verandah (to which we also call the front wall of the cell) contain a number of relief panels within the semi-circular arch-bands, tympana pilasters, railings, animals, birds and human figurines.

In some caves long shelves have been fashioned on the side walls of the verandah. They are occasionally fronted with railings. They have been designed in living rock to provide accommodation for scriptures or articles of daily use of the Jaina mendicants. Their presence at this place as an architectural embellishment appears to be an advance in cave architecture.

The verandah ceiling in all cases has been designed flat. They have never been finished smooth like those of the cells. No lime wash has also been given to them. The roofs of the verandah project outward in the form of caves, the inner sides of the latter

4. R. L. Mitra, *The Antiquities of Orissa*, Vol. II, P. 13.

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being curved as in a thatched or tiled hut to break the flow of rain water. In case of the double storeyed caves, the roof of the lower wing usually forms a terrace to the upper wing.

Leaving aside a limited few, like Bāgha-Gumphā and Sarpa-Gumphā all other caves of this place have benches in front of the cells as well as on the two sides of the verandah. These elevated portions served the purpose of sitting of the resident monks. R.L. Mitra[5] while discussing the Rāṇī-Gumphā considered them as "raised seat or Plinth." But in either case the purpose remains the same. The benches of all important caves of Khandagiri except cave No. 1, 2, 4 and 13 have been completely destroyed. In some cases, the floor of the verandah is made plain with additional masonry works and all traces of this elevated seat have been removed. The floor of the verandah which was originally lower in Ananta-Gumphā has been raised to the top level of the bench by masonry. The maximum length of the bench in front of the upper main wing of Rāṇī-Gumphā records 19.20m with 0.39m. as height and 0.71m as its breadth. In the scoopings where no such verandahs have been designed we do not find the benches. The side benches are designed in accordance with the breadth of the verandah. The side benches commencing from each end of the back bench extend up to the base of the side pilasters instead of the edge of the verandah floor. To this aspect Percy Brown[6] observes "Another feature in some of the Orissan viharas is a ledge or podium carved like a continuous bench around certain of the compartments. Here is seen an early appearance of "Āsana" a stone seat with a sloping back-rest which in more developed and highly decorated form became prominent in the temples of central and western India in the early medieval period."

The roof of the verandahs wherever available are supported by heavily designed pillars in front and pilasters attached to the side walls. They are of one and the same pattern in a particular cave. Passage to the verandah is maintained through the space between the pillars as well as the pilaster and the nearest pillar. Their number increases with the size of the cave complex. In smaller caves like Jaya-Vijaya-Gumphā and Tāṭowā-Gumphā No. 1 only one pillar in the centre and two side pilasters serve the purpose. Except the side pilasters and a few pillars in perfect condition most of the pillars in these caves are gone leaving indications to their location on the floors, above which new masonry pillars are provided to protect the roof from further damage. In the absence of those pillars, the side pilasters guide us to their probable design and shape. Stepped pedestal is common to all the pillars. Though three distinct varieties of pillars are available at this place, the one divided into three sections, the central part octagonal and the lower and upper square, appears to be more profusely used. They have no captial and the upper part of the shaft touches the verandah ceiling. The brackets usually project inward and outward from the top of these pillars. The second variety of pillars are divided into five sections of which the basal, cental and terminal

5. R. L. Mitra, *The Antiquities of Orissa*, Vol. II, p. 13.
6. Percy Brown, *Indian Architecture* (Hindu and Buddhist), p. 36.

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ones are square and the intermediate ones are rendered octagonal by chamfering the corners of the squares. The pillars and pilasters alike of this group are having capitals representing different animal figures resting on corbelled abacus above inverted lotus flower. The third variety is represented through the central pillar of the Jagannātha-Gumphā which passes througch four, eight, sixteen, eight and four sides with the arrises chamfered so as to achieve the effect of half-medallions. The upper part of most of the pillars and pilasters belonging to the three groups are relieved with enigmatic and winged animal and bird figures seated back to back and a few decorative motifs.

A part from the heavily designed verandah pillars and pilasters, the door-ways of the facade are each flanked by side pilasters on *ghaṭa* bases above stepped pedestals as a common feature. The *ghaṭa* bases are either plain or decorated. The shafts of these pilasters are plain or flat, fluted or decorated. Abacus is both in stepped or square shape. But the crowning elements in each case are addorsed animals over plain or bell-shaped lotuess. In rare case, however, neckings and cables are noticed.

Brackets seemingly to support the superstructure are noticed on the inner and outer sides of the verandah pillars, and in exceptional cases with the side pilasters. They are designed in the solid rock and have little functional value. Their curved outer faces are filled with decorative motifs, animal and human figures in various poses. In one instance of Rāṇī-Gumphā, it is evident that the bracket is detachable as the sockets exist on the pillar and the roof.

Lintels, which usually connect the gap between the door jambs, windows and other openings of a superstructure now-a-days are also appeared in some caves of Khandagiri hill. The verandah pillars and pilasters are connected through these lintels. But as they have been designed in the living rock they may be considered as structural embellishments rather than mechanical devices. Where the lintels have not been fashioned, the pillars directly support the verandah roof.

A distinctive element, in all early rock-cut *vihāras*, is the arcading, which decorates the walls and which in the Orissan examples, is of an exclusive kind. Instead of being of the horse-shoe variety, the arches of the arcades are almost invariably semi-circular and their lower ends corresponding to the springer of a true arch are expanded to enable them to be supported on pilasters. These pilasters have capitals formed of pairs of recumbent animals. These outer edges of these arches are surrounded by *svastikas*, *vadhamaṅgalas* or by a triangular pointed crest or finial enclosing a floral ornament or a figure. The style of ornamenting the door frame is common to most of the caves of Udayagiri and Khandagiri with a few exceptions. These decorations being repeated throughout are greatly diversified and scrolls, single flowers, figures of men and animals have been carved at option without any reference to uniformity. Each frame is complete by itself and except in outline and general character bears no relation to the neighbour. The arched bands over the door-ways of Bāgha-Gumphā, Dhanaghara-Gumphā and Tentuli-Gumphā are, however, left undecorated. In case of Tāṭowā-Gumphā No. 2, the ends of supporting rafters are distinctly visible in the inner parts of these arched band.

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The semi-circular space (tympana) created by the arched bands over the door-ways of Ananta-Gumphā and Tāṭowā-Gumphā No. 2 are relieved with floral devices and religious activities. In other cases they are, however left plain. Where the front wall of the cells are destroyed or damaged and new masonry work done in their places we do not trace this arcading system.

Railings which popularly known as Buddhist rails are extensively used at Sānchi-*stupa* and Bharhut (now in Calcutta Museum) where they have been lavishly embellished with carvings presented by rich devotees. In earlier times these rails were employed round the sacred trees and *stupas*. The simplest form of rail consisting of square pillars set at a little more than their own breadth apart and joined by three broad bars rounded on the sides and placed near to one another and to the head rail which joins the top of the pillars. So faithfully have the *stupas* been copied in the form of *Dāgobās*, that in nearly every case the rail pattern is one of the features on these altars as well as the umbrella which decorated the *stūpa*.

These railings appear prominently running in continuation with the parapet on the verandah and round the trees worshipped in Ananta-Gumphā and Jaya-Vijaya-Gumphā and below the sculptured friezes of Rāṇī-Gumphā, Gaṇeśa-Gumphā and the Mañchapurī-Gumphā. Except Rāṇī-Gumphā where they are in three barred pattern in other places they represent significantly two long bars. Thus it is evident that railings have nothing special with Buddhist relics. They too, appear in Jaina monuments. The most obvious and simple mode of fencing is to have uprights at short intervals with connecting bars whose number is regulated by the peculiar exigency of each individual case. These railings have never been designed free standing at this place. Above the tympana arches and extending along with the entire length of the verandah and continuing along the side walls of Ananta-Gumphā, runs a set of railings interrupted only at places by groups of stepped merlons (pyramidal battlements) each alternating with a blue-lotus, a pattern often repeated on the railings of Bharhut.

Two small rooms which often regarded as guard rooms are met with the lower storey of Rāṇī-Gumphā, adjacent to its left and right wings. The roof of those two rooms are seen much below the verandah roof of the respective wings but the door-ways are of the usual size.

Provision of standing armed guards in front of the terminal piers of Rāṇī-Gumphā, Gaṇesh-Gumphā, Mañchapurī-Gumphā, Jaya-Vijaya-Gumphā and Tāṭowa-Gumphā No. 2 yet form another early feature of cave architecture in Orissa. In addition to the armed guard figure against the right pilaster of Jaya-Vijaya-Gumphā, a lady heavily wedded with decorative costumes is standing in front of its left pier. Similarly, though the guards of the lower wings of Rāṅī-Gumphā are of the usual type, the two on either side of the main wing of the upper storey of this cave are fashioned mounting on animals. The standing ones are invariably seen each with long spear and sheathed sword suspended from the shoulders. In rare cases, however, only a sword is held and the other hand rests on the body.

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As indicated earlier the roof of the lower storey of some ambitious caves were designed in the pattern of forming open terraces of the upper storeys of those caves. The upper storeys in such caves are excavated much behind the lower ones and the area cut smooth for free movement. We find best examples of this pattern with the Rāṇī-Gumphā and the Mañchapurī-Gumphā. The terrace in front of the upper storey of Rāṇī-Gumphā as evident from the damaged condition was extended up to the edge of the verandah roof like that of the Mañchapurī cave. A three barred railing along the whole length forming the projecting fence for the terrace of Mañchapurī cave is still available with intervening uprights. R.L. Mitra[7] conjectures a similar railing in front of the terrace of the Rāṇī-Gumphā. Percy Brown[8] on the other hand infers from the open terrace, sculptured friezes and the courtyard in front of Rāṇī-Gumphā, that a regular drama was performed at this place for the entertainment of cave dwellers on important occasions.

Most of the caves of Udayagiri and Khandagiri were excavated on the ledge or the sloping edges of the hills for which the ground in front of them is made plain for the purpose of open courtyards. The cells of less ambitious caves are directly open to the courtyards but in case of full-fledged caves they are open through their pillared verandahs. In case of Mañchapurī-Gumphā, the right wing has been extended corresponding to the left battered wall to give it a look of perfect courtyard. At Rāṇī-Gumphā, the two side wings have been extended to a considerable length to form a partially enclosed courtyard. Cave Nos. 6, 7, 8 and 9 of Khandagiri hill have a common courtyard for them. J.D. Beglar[9] is of opinion that "The arrangement of this excavation shows that from the earliest times Indian civil architecture has adhered to the same broad feature in plan, the merits of the plan have not been properly brought forward, it is evident that the larger the scale on which the work is executed the greater will be the effect viewed from the courtyard, not in the simple proportion of size, but in duplicate proportion due, first, to actual increase of size, and second to the increased power of receiving a larger portion of the whole at any instant on the retina, more especially as regards the vertical dimensions in a narrow courtyard, the head has to be tilted up to an inconvenient extent to see the entire height of the inner facade whereas the same height of facade, if seen at a greater distance i.e. with a larger courtyard, would be taken in at one view. Unfortunately few Indian palaces or other buildings having courtyards have been built of such dimensions as to enable the spectator to receive in its entirely a view of any side of the interior facade from any point with the court and as it is the inner facade of such buildings which experience teaches me is more highly ornamented than the exterior, the chief beauty in this arrangement is lost from inability of the spectator to receive an image of the whole as a whole on the retina of his eye."

Leakage of rain water from the top of the caves often causes enormous prob. to the dwellers. But while designing the cells the architects took special care for i. eradication. Here, the caves have usually been excavated with a gentle slope away from

7. R L. Mitra, *The Antiquities of Orissa*, Vol. II, p. 8.
8. Percy Brown, *Indian Architecture* (Hindu and Buddhist), p. 36.
9. J. D. Beglar, *ASI Report*, Vol. XIII, Cunningham (Ed.), p. 91.

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the main rock, thereby ensuring drainage. Weep-holes have been provided in cases where there is a chance of landslip in consequence of the rain water percolating through the surface and collecting in the soil below. Prinsep[10] who was much impressed with the drainage system at this place wrote "The ingenious method which had been adopted to drain the chamber, which form the porous nature of the stone, would otherwise have dripped in wet weather, small grooves are cut along the ceiling all verging to one point at the lower corner where a perforation is made to conduct the water without". In cases where the mass of rock above the caves is enormous this system was not adopted but it gave satisfactory result in case of single storeyed verandahs. As indicated earlier the front of the verandah roofs have been rounded off and regular grooves undercut to throw rain water at a distance from the caves.

As most of the caves are designed on the uneven surface of solid rock access to them, is maintained through rock-cut steps. Large number of those steps have gone away with and in their places modern masonry steps have come up. Those which have enough space in front, these steps are cut across the entire length in one or more courses. Through these steps one can conveniently enter to the verandah of a cave. Access to the upper storeys is maintained through uneven surface with occasional narrow rock-cut steps. The minor scoopings excavated at different hieghts have not steps at all. A number of caves of both Udayagiri and Khandagiri have also been deprived off these steps in subsequent periods when massive quarrying operation took place at the site. The upper cells of Sarpa-Gumphā and Khandagirī-Gumphā are difficult to be approached as their front portions do not carry any approach.

Mañchapurī-Gumphā, Alakāpurī-Gumphā and Rāṇī-Gumphā are often regarded as two-storeyed caves. In Alakāpurī-Gumphā the upper cell is somewhat above the heavily damaged lower cell. But in case of Mañchapurī-Gumphā and Rāṇī-Gumphā, the upper storeys are designed much behind the cells of the lower wing. The upper part of Mañchapurī-Gumphā is known as Svargapurī-Gumphā whereas the different wings of the lower and upper storeys of Rāṇī-Gumphā comes under one and the same name. R.L. Mitra,[11] while discussing the Rāṇī-Gumphā, observes, "The caves on the three sides are apparently two storeyed but in reality they are not so as the upper storey is so placed as not be right above the lower, but some way behind it. This arrangement obtains in most of the other two storeyed caves and its object evidently is to secure the greatest strength and stability by placing the caves always on solid rock, instead of perforated hollows. The soft, fragile, incohering texture of the stone rendered this precaution necessary, and we find that whatever it was neglected, the caves have suffered serious injury." In addition this practice of setting back the upper storey may have been introduced here for the very nature of the rock, which did not allow enough space for the upper storey to be built directly over the lower. The pattern of setting back the upper storey, much behind the lower ones does not however indicate the ignorance of designing multistoreyed buildings by the architects. The representation of such a double

10. Prinsep, *JAS*, Vol. XII, p. 1079.
11. R. L. Mitra, *The Antiquities of Orissa*, Vol. II, pp. 8-9,

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storeyed building in sculpture in the beginning of the friezes of lower storey of Rāṇī-Gumphā gives sufficient knowledge of the fact.

To approach the caves in both Udayagiri and Khandagiri hills several routes have to be followed on the living-rock. Those which are on the living rock are cut in steps at times very steep and inconvenient to pass through. The main route to Udayagiri which was originally in stepped pattern was entirely renovated recently by the Archaeological Survey of India and in its place a continuous pavement with raised sides has been constructed by laterite blocks. This pavement leads to the open space in front of the famous Hāthī-Gumphā from which it turns both to the right and left for other caves. Cave Nos. 2 to 9 of Udayagiri are situated on the right of this laterite path.

Similarly another laterite stepped path originating from the main road connects the Khandagiri-Gumphā from which it turns to right and left for other caves of Khandagiri hill. A narrow route commencing from the open space in front of Tāṭowā-Gumphā No. 1 leads the visitors to Ananta-Gumphā and the Jaina temple at the crest of Khandagiri hill. Quite opposite to it another stepped path leads to the Haridasa group of caves of Udayagiri hill. This group can also be contacted by descending few steps near the Sarpa-Gumphā. Rāṇī-Gumphā the most ambitious excavation of Udayagiri hill remaining slightly away from the main route can be touched upon through the path in front of the Bājāghara-Gumphā.

As there is no major river in the neighbourhood, the cave dwellers depended mainly on a series of rock-cut wells in both Udayagiri and Khandagiri hills. They are, two each in Khandagiri and Udayagiri in addition to the two minor ones, the Syāmākuṇḍa and Gupta-Gaṅgā in Khandagiri. These wells are normally filled with rain water, except the minor ones which have probably perennial springs inside to provide facilities for drinking water.

The two wells noticed in Udayagiri are known as Lalitā Kuṇḍa and Hāthī-Nisuṇī located respectively to the north-east and east of Gaṇeśa-Gumphā.

Hāthī-Nisuṇī has been abandoned completely. Local people believe that the royal elephant of Lalātendu Keśarī was usually stayed here. There are a series of rock-cut steps from the surface till the bottom of this well. It is nothing but a stepped well for storage of rain water. Lalitā Kuṇḍa does not appear to be very deeply cut. The top edges of its four sides are cut unevenly and irregular steps have been provided on the living rock along the entire length of its north and eastern sides for the convenience of the users.

The *Vāpī* or well referred to in the damaged inscription in five lines of Somavaṁśī king Udyotakeśarī is probably the Ākāśa Gaṅga situated close to Lalātendu Keśarī-Gumphā which was connected with it by a flight of steps. Seven of these steps have escaped the hands of stone cutters. Due to quarrying operations the pool is now situated at a much higher level than the foot path and is only approachable from the

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top. It is oblong in plan, cut into the solid rock and said to be fed by a natural spring at the bottom.

Following the main route for a short distance one will encounter, the other rock-cut pool of this hill known as Radhā-Kuṇḍa situated close to Cave No. 12. It too contains rain water which has turned greenish in colour. A flight of steps from the left of Rādhā-Kuṇḍa leads up to a barren ledge and about fifty metres from this place is located a natural cavern locally known as Syāmā Kuṇḍa. It has a depression in the centre of the floor containing water. Its front portion is built with masonry works. The water inside appears perfectly clean and can be used for drinking purposes. Behind Deva Sabhā at a lower level is situated Gupta-Gaṅgā a long natural tunnel. At its rear end is a small pool of water. The front of this tunnel is widely open but gradually becomes narrower towards the end. One has to struggle a great deal to reach the water source.

Notwithstanding their being the work of rock-cutters and sculptors and not of masons and engineers required in a true piece of architecture, these rock-cut caves by their emulating structures of timber, bamboo and thatch, have important place in the history of Jaina architecture. Their importance is further increased by the paucity of extant Jaina buildings of this period. The excavators attempted to copy in live rock structural houses with the result that the features peculiar to wooden, tiled and thatched houses were reproduced even if they are irrational and unnecessary for stability. Thus the ceilings of the cells are in some cases arched and convex like that of a hut, the ceilings of the verandahs supported on brackets and architraves perched on pillars, as in a hut with bamboo and wooden posts are mostly lower than those of the cells, the floors of the verandahs are at a level lower than those of the cells; the roof of the verandahs project outward in the form of caves the inner sides of the latter being carved as in thatched or wooden huts to break the flow of rain water, the door-jambs incline inwards making the opening slightly wider at the base than at the top, which is inappropriate in masonry or rock.[12]

N.K. Sahu[13] considers the caves of Khandagiri hill except Tāṭowā-Gumphā No. 1, Tāṭowā Gumphā No. 2 and Ananta-Gumphā as belonging to the medieval period as they do not bear Brāhmī inscriptions but on the other hand depict sculptures and inscriptions of the medieval period. But all these reliefs and inscriptions are of later additions on the faces of the already existing caves, which to judge from the architectural features, originated simultaneously with their corrresponding ones in the Udayagiri hill. All that is indicated is that they continued to be in use till later times unlike the Udayagiri caves.

STRUCTURAL ARCHITECTURE

Sashikanta[14] assumes that Khāravela convened a council of Jaina monks on the Kumari hill (Udayagiri) which had already attained the status of a famous place of

12. D. Mitra, *Jaina Art and Architecture*, A. Ghosh (Ed.), Vol. I, p. 77.
13. N.K. Sahu, *History of Orissa*, Vol. II, p. 376.
14. Sashikanta, *Hāthī-Gumphā Inscription of Khāravela and the Bhābru Edict af Aśoka—A Critical Study*, p. 62,

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pilgrimage of the Jaina retinues. It appears to have been a well attended assembly in which 3,500 monks from all directions joined. The site of the assembly was the quadrangle near the shrine of the *Arhaṁta* on the top of the hill more particularly on the roof of the Hāthī-Gumphā on the face of which is the record inscribed. The quadrangle consisted of a stone platform.

He[15] further assumes that "in front of the Assembly hall was set up a pale red and quadrilateral pillar inlaid with beryl apparently to serve as a replica of the *Māṇastambha* in accord with the traditional description of *Samavasaraṇa* (the preaching hall of the Tīrthaṁkara).

To substantiate this view an apsidal structure (Fig. 32) perhaps the first of its kind in Orissa, has been exposed by the excavation on the top of the Udayagiri hill, just over the Hāthī-Gumphā containing the inscription of Khāravela. The Archaeological survey of India under the leadership of D. Mitra took up the excavation of the site during the years 1958-59 and a brief account of the said excavation has been published in the *Indian Archaeology—A review* for the same year. To facilitate exact information I reproduce the said account extenso.

"The ruins consisted of an apsidal structure with an axial length of 78′ 1″ and basal length of 46′. Its outer wall constructed of large laterite blocks, followed the north-west to south-west slope of the hill top, the maximum number of extant courses being eight. Within the structure, towards its apse end, was a circular wall with only one surviving course of laterite slabs. Between the outer edge and the inner edge of the former was a minimum gap of 6′. The space within the apsidal structure save that enclosed by the circular wall was passed with laterite, but towards the northern end, where the sand stone bed-rock was the highest the rock itself was used as the floor after a rough dressing. Post holes, circular or irregular occurred in the rock and in the pavement. From the facts that such post holes existed in the rock around the outer wall at fairly regular intervals and that a few pottery tiles were found in the northern corner of the building, the existence of a tiled roof resting on posts and having projecting caves might be conjectured.

In the northern corner of the apsidal structure was a drain fashioned by cutting a channel into the rock and covered by laterite slabs flush with the floor. It was evidently designed to take off water from the circular structure.

At a later stage the circular wall was converted into an apsidal structure by the addition of an oblong wall towards its north-east, running roughly parallel to and within the framework of the original apsidal wall. The circular wall was however kept undisturbed. The oblong part of the new structure and a wide opening in each of its north-western, south-western and north-eastern walls.

15. *Ibid.*

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An enigmatic feature, related with the complex, but somewhat later in construction, was a semicircular wall its ends meeting the inner faces of the outer apsidal structure near its base. It was built of three rows of laterite blocks placed on edge and supporting one another, the inner most blocks beings laid obliquely on the old floor.

An earlier oblong structure evidently unconnected with the complex and partly overlaid by the circular walls seemed to have been the first structure on the site. Its wall had been reduced to one course of laterite when the circular wall was raised.

Belonging to the last phase of the occupation on the site and of a date when the complex described above had fallen into disuse was a square platform with recessed corners shabbily built of laterite and sand stone blocks on the debris over the south-eastern face to serve as a step. Inside, was a smaller square, also built of sand stone and laterite blocks the intervening space between it and outer wall being filled with earth.

The pottery found in the filling of the floor was red and ill-baked and rubbed off easily.

There was no other small find except a dolerite neolithic cell with an oblong section. It was found amidst the laterite soil forming the filling of the floor".

The complex structure was no doubt a Jaina religious edifice as the Udayagiri and the adjacent Khandagiri hills contain monuments of no other faith. Further as the twin hills of Udayagiri and Khandagiri have till now been known to represent only cave dwellings of the Jainas, the present structure may be regarded as having provided the resident monks with a place of worship in perfect accordance with what the Hāthī-Gumphā inscription says about the Relic Memorial (*Kāyānisidiyā*) excavated by Khāravela.

The date of the apsidal structure though appears uncertain it can reasonably be guessed from circumstantial evidences and attributed to Khāravela who brought back from Magadha the Jina of Kaliṅga that had been taken away by the Nandas and built some structures of stone on the Kumari hill (Udayagiri) where he also excavated a number of cave-dwellings for the Jaina heretics.

The excavation at Udayagiri further revealed an ancient ramp built of laterite blocks. It is three metres wide, rises from the foot of the hill and reaches the terrace in front of the Hāthī-Gumphā and is supported on either side by retaining walls. It is wedge-shaped in plan showing greater width near the head, than at the tail. Sashikant[16] takes this ramp to represent the quadrilateral pillar mentioned in the inscription.

At a certain distance from the bottom of the ramp there are two walls at right angles to support the filling below terrace in front of Hāthī-Gumphā in sand stone and

16. *Ibid*, p. 63.

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laterite. The dexter wall is of sand stone and is prominently battered; it is discernible up to the original steps leading to the cave which contains the inscription of the chief queen or Khāravela. Carved stone railings and upper part of a female statue in sand stone have been found near the steps. The railings might have embellished Sindhula's shrine.

The archaeological evidence put together suggests that the shrine over the Hāthī-Gumphā, the ramp in front of it and cave to which the dexter wall leads, were the product of a single building activity. It thus confirms the epigraphic evidence about the location of the shrines of Khāravela and Sindhulā as well as the site for the assembly of the monks.

In fact, the apsidal structure practically covers the entire top of this particular portion of the hill, the vacant space not being extensive enough to accommodate any assemblage. To make necessary accommodation for the occasional gathering this artificial terrace was raised in front of the Hathī-Gumphā with necessary filling retained by walls running towards cave 9 and 17 of Udayagiri hill.

An instance of a double storeyed building is available in the opening pannel of the lower main wing of Rāṇī-Gumphā. It represents a barrel-vaulted roof crowned by a row of finials. The upper storey has only one entrance, through which a person is looking out, there is a balustrated open balcony round it, on which a woman is standing. The lower storey has two doors each with a female figure. To the left side of this structure is a thickly grown mango tree. This gives an indirect reference to the structural habitation of the people as well as confirm to the mention of the *Mahāvijaya* palace in the Hāthī-Gumphā inscription. But whether this particular building represents the palace of king Khāravela or just a building, out of the many available in the capital is difficult to be ascertained at this stage. To this representation Charles Fabri[17] considers—"What may seem at first sight to be a house of two storeys, is actually a representation of two mud huts, one behind the other, lack of knowledge about perspective made the artist carve them one over the other. But there are two mud huts, both with thatched roofs, with doors and windows made of bamboo, and the upper or further one has a delightful indication of a hedge running round of it."

But the subsequent pannels of the same wing represent military exploits of a royal person who may tentatively be identified with Khāravela. On the basis of this analogy, the double storeyed building represented in the opening panel may be identified with the palace of Khāravela from which his campaigns actually commenced. This building gives us a fair idea on the state of civil architecture prevalent during the period.

From the end of the Chedi rule we do not find any architectural complex till the advent of the early medieval period which can be specifically related to the Jaina pantheon though Yuan Chwang indirectly supports their prevalence in the area. The numerous remains of *chaumukhas* designed in the shape of miniature *rekhā* or *piḍha* style of temples

17. Charles Fabri, *History of the Art of Orissa*, p. 21.

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containing Jaina Tīrthaṅkara figures within their niches give us enough idea to the fact that even Jaina temples or religious shrines were built in subsequent periods taking into consideration of the broad features of Hindu monuments. No remains of *stūpa*, connected with any Jaina establishment like those of the Buddhists, are however, reported in the entire length and breadth of Orissa so far.

N.N. Vasu reported two ruined Jaina sites containing ancient temples of which one was located at Koisali, close to village Badasai in Mayurbhanja district. His report on the dilapidated temple at Koisali from where a Pārśvanātha image was recovered is given below.

"The place where the Pārśvanātha image was set up in ancient times was excavated in April 1907. The western side of this place is 90ft. in length, the eastern side being 102 ft. the northern 55 ft. and the southern 86ft. respectively. The portion already excavated has revealed the existence of an entire foundation and a portion of the ground floor of an ancient Jaina temple. The temple appears to have had a sanctum (*garbha gṛha*) and a Jagamohana. It faces north. There is no means of ascertaining how long it has been in ruins. People say that earth had accumulated over the ruins of the temple 5 to 6 ft. deep. But it was afterwards removed and the ground levelled for the purposes of cultivation. We have been able to discover stone foundations here two to three feet below the ground. During excavation a large *āmalaka* was discovered amidst the ruins. The style of sculpture seems to be ancient and very fine. The ceiling of the rooms within the temple has iron work attached. This iron work found during the excavation proves that from very early times the people of Mayurbhanj know how to use that metal for building purposes. Specimens of pottery used in ancient times have also been found".[18]

The other place Pundal, is located at a distance of two miles to the north east of Ayodhya in Balasore district. Here once the image of a Jaina Tīrthaṅkara was recovered from the bed of river Sona. Formerly, a temple stood on what is now the river-bed. The stones which once belonged to that temple are occasionally found in the sands of the river.

At Ayodhya we found extensive ruins of temples at a place near the High School. Dressed stones, *āmalaka śilas* and other fragments of temples are found scattered around. But it is difficult to assign the ruins to either Buddhism or Jainism as the place appears to be extremely rich in antiquities of both these cults.

As indicated earlier, Koraput district of Orissa once dominated the scene of Jaina activity. A group of ruined Jaina shrines are noticed within a rectangular enclosure at a place called Suai close to the metal road leading to Nandapur. Of the entire series of temples only two are still standing. Others are damaged completely leaving traces of their location only through overcrowding of dressed stones. Each cell has figure of Jaina divinity at its sanctum. They are all constructed of stones of local variety. On close examination of the available two shrines (Fig.112) it would be evident that each was a

18. N.N. Vasu, *The Archaeological Survey of Mayurbhanj*, pp. 46-47.

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triratha structure with a low tower topped by an *āmalaka*. Their base mouldings indicate to an earlier date. Along the door jambs is evidence of square and circular rosettes enclosed within dotted squares. There is no niche in the central *rāhas* for the *Pārśvadevatās* nor their outer walls are decorated with motifs. In plan, the other ruined temples appear to have smaller dimensions. No trace of the porch or *Jagamohana* is visible in front of these extant temples.

At a little distance to this place is another much ruined basement of a shrine containing the figure of a Tīrthaṅkara. From its present condition nothing can be made out as regards to its ground plan.

At Kachela, the Jaina temple originally some thirty feet high and ten feet broad as reported by G. Ramdas[19] is now only available to an extent of some seven or eight feet high with two Jaina relics within the sanctum. There is no trace of the porch in its front. The lower part of this shrine do not show any projection in the outer walls. In and around the open space in front one can find large number of dressed stones and parts of the *āmalaka śila* lying scattered. The sanctum of the dilapidated temple is locally known as *āsthāna maṇḍapa*. The whole complex is picturesquely located at the foot of a hillock known as Deo Donger. The temple was built in stone.

The village B. Singpur appears to have been a major centre of Jaina religion. Numerous Jaina images are under worship inside thatched houses and the Jagannātha and Siva temples of the place. The site is located exactly in the type of its counterparts at places like Kachela and Suai of the same district. It can well be presumed that many of the earlier shrines built for the Jaina divinities were subsequently converted to Brahmanical temples.

In Orissa there are several instances of Jaina *chaumukhas* available, containing within their niches figures of standing Jaina Tīrthaṅkaras. The one available at Badasai is having a square base. Its *bāda* (lower part of this miniature shrine) is also shaped in square from. Its superstructure is designed in several tiers as in the *piḍha* temples or *khākharā muṇḍis* of Orissan temple design. The crowning elements above *beki* consist of the usual *āmalaka*, *khapurī* and the *kalaśa*. The two *chaumukhas* (Fig. 73) found preserved in the Jaina temple at Cuttack also envisage the same style. Two more *chaumukhas* were also brought to the Orissa State Museum, one from a place known as Manikchak near Jaleswara (Fig. 97) of Balasore district and the other from Badacharpoi (Fig.76) of Jajpur area of Cuttack district. The one, brought from Manikchak is designed in the shape of a *piḍha* temple. It has five tiers and the base has two mouldings. *Dopichhā* lions seen, supporting the crowning elements being placed on the *viṣama* of the superstructure at each corner. The individual niches meant for the Tirthaṅkaras are in oval shapes with pinnacles at their tops. The *mastaka* consists of the *āmalaka*, *khapurī* and the pinnacle in the pattern of a lotus bud. The *chaumukha* collected from Badacharpoi is a departure from the conventional *piḍha* order. The superstructure of this *chaumukha*

19. *JAHRAS*, Vol. VI, pp. 8-14,

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is in *rekhā* temple style on a square base. The outer faces have their central *rāhā pagas* flanked by the kanikas. Two miniature temples also in *rekhā* order are relieved one above the other at the top of each Tīrthaṅkara in fornt of the *rāhā paga*. The *mastaka* is consisted of the usual *beki*, *āmalaka*, *khapuri* and the pinnacle, also a lotus bud. But the *ghaṇṭa* or *Śrī* as available in *piḍha* temples of Orissa are not envisaged in these miniature *chaumukhas*. These *chaumukhas* indirectly help us to know the pattern adopted by the Jainas in designing their religious edifices. They are all made in solid blocks of stones and from their design they appear to have been once fixed to some structures or on pillars within the precincts of Jaina shrines.

To the south-west of the Jaina temple on the crest of Khandagiri hill there is a large, open smooth piece of ground of terrace devoid of any vegetation, gently sloping towards the west, which bears the name *Devasabhā* or the assembly of Gods. It roughly measures one hundred and fifty feet across and is located within a thin sheet of turf.[20] On the surface of this terrace, a number of monolithic miniature shrines most of them having at one of their faces the figure of Tīrthaṅkara are scattered. Like the votive *stūpas* they were evidently dedicated by pious devotees near the main sanctum. A good number of them at present have been stored in one corner of the temple compound located near it. Their importance lies in their furnishing a rough idea about the general appearance of the extinct temples of the place which must have been of the *rekhā* type. Sterling[21] who reported on this aspect observes "At the back of these temples a highly remarkable terrace is shown, called *Devasabhā* cr assembly of Gods, which is covered with numberless antique looking stone pillars or temples in miniature, some standing, others lying on the ground, about two or three feet long, having on each of the four sides a figure of the naked Jain deity rudely sculptured. The place is still frequented by the Jaina of Parwar merchants of Cuttack who assemble on festival of their religion."

R.L. Mitra[22] who wrongly described them as the models of *chaityas* containing Buddha figure indicated that "on the centre of this area is built a small square pillar having on each side figure of Buddha in bas relief and round it are placed a number of model *chaityas* arranged in four rows making four complete circles. The *chaityas* are two and a half to three feet in height with a cubic bases and a pyramidal spire having on each side of the base an image of Buddha. The style of these *chaityas* is similar to that of such structures found in Buddhagaya, but the images are standing and nude and not seated and droped, as is usual in the last named place. Altogether there are between eighty and ninety of these models, some of which are broken and others lying prostrate. Probably there were a hundred of them when originally set up.

All of these miniature shrines are made of sand stone of the variety available in the place and fashioned in *rekhā* temple shape instead of having a pyramidal spire as noted above by R.L. Mitra. Being situated at the top of the hill and overcrowded with

20. R.L. Mitra, *The Antiquities of Orissa*, Vol.II, p. 15.
21. *JASB*, Vol. VI, p. 1076.
22. *Ibid*, Vol. II, p. 65.

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such votive temples containing Jaina divinities, people of all religious order are tempted to assign it the name of *Devasabhā* where according to mythology the Gods assemble to have their own deliberations. It is difficult to ascribe any date to the *Devasabhā* in the present state of our knowledge but on the basis of the features of the Jaina Tīrthaṅkara images in some of the caves of Khandagiri and within the miniature shrines themselves, we can roughly take its origin back to the medieval period, prior to it this place might have been used by the Jaina ascetics for their open discussions or occasional get together.

The crest of Khandagiri hill is crowned by a temple dedicated to Ṛṣabhanātha (Fig. 34). The figure of Ṛṣabhanātha made of white marble is of recent installation. R.L. Mitra[23] has given an account of its picturesque set up thus "Ascending now the top of the hill we come to a Jaina temple which forms the most picturesque feature of the place. In itself a structure of the recent date being only about eighty years old, in style having nothing to commend it to particular attention being small, insignificant and totally devoid of ornament it is nevertheless the most prominent and attractive object on these hills, perched on the very crest of the hill and commanding a wide view as far as the eye can reach with the low hills of Dimapara on the one side and the great tower of Bhubaneswar on the other and an open country all round, whose sterile ungrateful laterite soil is relieved here and there by topes of mango and bamboo and tolerably large patches of cultivation, the temple enjoys one of the finest and most romantic sites which could be selected in this part of the country for raising the mind of man from its mundane surroundings to an undisturbed contemplation of the author of creation. The Jainas have been particularly fortunate in this respect, and all their more important temples have been placed on especially picturesque sites". Like the generality of Brahmanical temples in Orissa, this temple comprises two parts, a temple proper and the *Jagamohana* both built in the pyramidal style and plastered over lime. The temple was most probably built on the site of an earlier shrine a presumption, substantiated not only by Kittoes notice in 1837, of the vestiges of earlier structures at the site, but also by the existence on the terrace near the temple of more than a hundred monolithic miniature shrines, most of them having at one of their faces the figure of a Jaina Tīrthaṅkara. Sterling too, reported to this construction and the large quantities of images of the *Nirvāṇas* or naked figures executed in grey chlorite slate rock for worship of the Jainas found all around.

Now coming to the architectural details we find the main temple is built on a high plinth with square *bāḍa* and pyramidal superstructure. The tiers seven in number are gradually diminishing towards the top. From the front edges of the third and fifth tiers of each side we find lions projecting forward almost in the centre of the tiers. The niches meant for the *Pārśvadevatās* like that of the Hindu temples are kept empty on the *rahāpagas* of there sides. The *bāḍa* has five projections and each projection is set with *khākharāmuṇḍis* in regular intervals. The *padukānalā* attached with *makara* head is noticed on the base of the northern wall. The crowning elements of the temple consist

23. *Ibid*, Vol. II, p. 64.

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of the *ghaṇṭa* or *Śrī*, *āmalaka khapurī* and *kalasa*. The *bekī* is envisaged above the pyramidal roof. The temple facing east is opened through the eastern wall to the *Jagamohana*. No trace of *graha* panel and the conventional door Jambs containing attendant figures are available at the entrance of the temple. The *siṁhāsana* in the centre of the *garbhagṛha* preserves the recently installed marble Ṛṣabhanātha figure surrounded by a series of Jaina images of earlier period.

The *Jagamohana* in front, on the other hand having the same plinth is built with a rectangular *bāḍa* and pyramidal roof. The roof consists of five tiers, lions are projecting (like the temple) from the centre of the edges of the third tier of each side. Two lions flank the crowning elements at the top of the eastern tier. They are facing to the northern and southern directions. The crowning elements as usual consist of the *ghaṇṭa*, *āmalaka*, *khapurī* and *kalasa*. The main entrance to the temple complex through the *Jagamohana* is on the east. However two side entrances are noticed on the northern and southern walls of the *Jagamohana*. The inner walls of both the *Jagamohana* and the temple are not decorated with any carvings. The *siṁhāsana*, floors of both the shrines and the outside steps, are all covered with white marble slabs. The *Jagamohana* also do not contain any attendant vehicle of the divinity.

This temple complex was built by Manju Choudhury and his nephew Bhavani Dadu of Cuttack, Jaina merchants of the Digambari sect.[24] In front of the temple there is a fine terrace, about fifty feet square with a raised masonry seat all round. The Jains are very particular about this terrace as an appurtenance to their temples and invariably have it in front of all their places of worship. Their temples being with some notable exceptions small and not fit to accommodate any large number of persons at the same time, these terraces are very useful for the congregation to assemble on. On either sides of the temple are also miniature shrines also in pyramidal design. The one found on the northern side has a pillared *maṇḍap* added in front in recent date.

The colossal image of Pārśvanātha in black marble which is installed in a marble shrine to the right of the temple and within the same courtyard is commissioned in the year 1950. The basement, corner pillars and crowning sikharas at top are all fashioned in marble. The crowning element above the roof of the shrine is formed of a series of *aṅgaśikharas*.

On the top of the Mahāvīra-Gumphā is noticed an oblong masonry structure with its roof and crowning elements fashioned after a temple of the *piḍha* order. It was probably built recently when the three images of Ṛṣabhanātha were installed inside the Mahāvīra-Gumphā by the Jainas who added a structural pillared verandah to the cave, removed in the first decade of the present century.

Another small shrine having opening on all the four side walls and a pyramidal roof is available in front of the Bārabhujī-Gumphā. It too, is crowned with *āmalaka Śilā* and the *kalasa*.

24. R. L. Mitra, *Ibid*, p. 64.

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Cuttack town has the distinction of three Jaina shrines of modern origin. They are located in Chaudhury Bazar, Jaunliapati and Alamchand Bazar. The one in Jaunliapati is nothing but a part of the residential building. Architecturally the Jain temple of Chaudhury Bazar (Fig. 68) leaving aside the recent one of Alamchanda Bazar, is best preserved. It displays all the major features of an Orissan temple style. Situated within a spacious compound it has the main temple in *rekhā* order and *Jagamohana* in *piḍha* design, a feature common in all the later Orissan temples. A small chamber between the temple and the *Jagamohana* is serving the purpose of *antarāla*. It rather links both structures, and the space created thereby helps the pious devotees to pay respectful homage to the deities from a close distance.

The main temple in *rekhā* order is facing east. It has a raised plinth, square *bāḍa* slightly curvilinear tower and the crowning elements. The outer walls have five projections each which are designed with *aṅgaśikharas* up to the end of the *bāḍa*. The recesses in between the *pagas* are filled with female figures, musicians, couples, lions, peacocks, etc. and the *pagas* have projecting lions at regular intervals. The tower near the *viṣama* shows five mouldings and above the *viṣama* are placed at each corner crowning elements of a temple consisting of the *beki*, *ghaṇṭa*, *āmalaka*, *khapurī* and *kalasa*. The crowning element which is otherwise known a *mastaka* of the Orissan temple is represented here by *ghaṇṭa*, *āmalaka*, *khapurī* and *kalasa*, with *beki* (neck) as the connecting link between the body (tower) and the *mastaka* (head). To the side of the *kalasa* is the *dhvaja* to a pole. The top most *kalasa* is conical in shape.

The temple has no separate shrines for the *pārśvadevatās* nor there are niches within the central projections of the outer walls. But the northern and southern walls have just above the base and at the centre of the *bāḍa* spaces for windows fitted with *jālis* (screens). Through these windows air and light enter to the sanctum.

The *Jagamohana* on the other hand though built on the same base is having a square *bāda* and a pyramidal superstructure. The tiers on the superstructure are seven in number and each tier from its outer edge displays projecting lions. The *bāda* has five vertical divisions and *mastaka* above *bekī* represents the same elements like that of the main shrine. The *Jagamohana* had originally four openings but the one to the south is closed for preservation of a few Jaina relics. The western opening leads to the sanctum. The other two on the east and north are used for the entry and exist of the devotees. The inner areas of the *Jagamohana* ceiling are painted with various floral and linear designs. The niches within its inner walls are filled with ancient Jaina relics but no carvings are noticed anywhere in the inner walls of the *Jagamohana* and the main shrine. The lintel over the door jambs displays the figure of a seated Pārśvanātha flanked by two female attendants instead of the usual *navagraha* slab and the *Gajalakṣmī* of the Hindu pantheon. The *siṁhasana* (covered with marble) in the centre of the sanctum preserves a large number of Jaina divinities in stone, marble and brass of different dates. The whole complex is plastered and given a coat of lime mixed with red-ochre.

The Jaina temple at Alamachand Bazar was completed during the year 1974. It followed the general feature of the Jaina temples of Rajasthan, situated within a narrow

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courtyard the temple has a very high plinth almost sharing with the front apartment. The lower parts of the main shrine are vertically divided into five projections, the central ones of which contain seated Jaina Tīrthaṅkara figures within niches. The superstructure above the *baḍa* is formed of miniature towers and the crowning part above the *beki* is supported by heads of squattish human figures placed on the *viṣama* on each direction. The top most parts of the temple consist of the *āmalaka*, *khapurī* and *kalasa*. The *dhvajastambha* is fixed near by the post meant for the lightening conductor.

The porch in front is having a square *bāda* and dome shaped roof. It has door openings on all directions and except the one leading to the sanctum others are flanked by windows. The doors in their front have sun-breakers designed in pyramidal roof on well polished marble pillars. The entire courtyard is paved with glazed tiles and mosaic. The inner chamber on a high pedestal preserves the images of Neminātha, Mahāvīra and Munisuvrata all in *yogāsana* pose. No trace of *Navagraha* slab is available on the lintel and in its place a seated figure of a Tīrthaṅkara is depicted.

The small Jaina shrine built by the mother of the late L. N. Sahu at Chaudwar is hardly fifty years old. It preserves a number of Jaina Tīrthaṅkara images. The Ṛṣabha image of this place is disfigured through paintings. The shrine constructed at the site is a miniature temple of *piḍha* order on a square base and plastered all over.

The other Jaina shrine at village Bhanapur on the Bhubaneswar-Cuttack section of National Highway for preservation of the brass idols of Jaina divinities recovered in the close vicinity was built in the last decade by one Kangali Bhatta. This temple facing west is constructed with a pyramidal roof supported on a square base. The crowning elements do not show any special feature. It too is plastered all over.

A modern shed is constructed at Podasingidi, at the foot of the mountain containing Yogichata in Keonjhar district for enshrining of Jaina *Śāsanadevī* and Tīrthaṅkara figures. This shrine is dedicated to Ramachandi in view of the fact that it contains some Ambikā figures which are locally called *Chandi Thākurāṇi*. It is a square structure with a flat roof and an entrance in front. The stone pedestal near the back wall of the chamber is set with three Ambikā figures. The front wall in its outer face also has a stone pedestal intervened by the door steps for installation of Tīrthaṅkara images found nearby. This structure has been recently built by the local people. This has been completely plastered and given a thick coat of lime.

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5

Jaina Art of Orissa

Jaina art in Orrissa is represented through the relief sculptores of Udaygiri and Khandagiri caves and the large number of figurines in bronze and stone. The early phase of this art in Orissa is concentrated on the caves of Udayagiri and Khandagiri hills. These caves as indicated earlier were commissioned during the period of the Chedi rule in the first century B.C. They broadly represent two categories of sculptural representations. The first category relates to the narrative panels on the facades of Rāṇī-Gumphā, Gaṇeśa-Gumphā, Mañchapurī-Gumphā, Jaya-Vijaya-Gumphā of Udayagiri and Ananta-Gumphā of Khandagiri by depicting various aspects of dancing performances, military conquests, popular legends and religious observances. The other category comprised of individual figurines in relief such as guards, bracket figures, *Vidyādharis*; crowning animals and a series of decorative motifs of both floral and linear within the arch-bands, pilasters, brackets, railings, etc. in almost all the caves of the place.

The narrative panels of Rāṇī-Gumphā are represented in the facades of its lower main wing, upper main wing, lower right wing and outer walls of the guard rooms envisaged on the two corners of the lower main wing. They are in fact the most extensive series of sculptured scenes to be found in any rock-cut examples of their age and even in their ruined state, are full of interest to the history of cave art.

There are nine sculptured friezes extending over the facade of the lower main wing and its immediate turn in the eastern end. Except three, all others are defaced and can be seen in outline only. The opening frieze depicts a tree and a double storeyed building with barrel-vaulted roof crowned by a row of finials. The lower storey has two doors each with a straight hypertherion having an arched moulding over it. The upper storey has a door similar in character to the lower one. There is a female figure looking out from each door and one also from the balustrated balcony which is protected by rail of four bars, a similar bar runs in front of the lower storey.

The scenes from second to seventh are badly mutilated. However with difficulty they can be attributed to various aspects of royal conquests or military activities.

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The eighth frieze depicts a royal personage with two followers at the extreme left. One of these followers is holding umbrella, the royal insignia, and other is in folded hands. Beyond the last one, two women, one carrying a tray and the other in the posture of offering flower from her raised hands and two kneeling figures one of which with flowing fillets round the head, a Greek feature. Of the later group, the front one as a mark of submission to the king is seen approaching the feet of a person who appears to be removing his dress at the command of the authority and the rear one has his hands folded. Both the kneeling figures seem to have alighted from the caparisoned horse standing on the extreme right. By the side of the horse are three more figures with folded hands. Like the two kneeling figures they too do not wear turbans and appear to be the followers of the latter. One more horse with three other figures occupies a portion of the facade of the side cell, but the continuity is well marked through the rope to which the horse is tied.

The last frieze depicts one event in which a victorious king is accorded with a ceremonial welcome at the very return to the capital. On the left the king is standing below an umbrella held aslant, by an attendant. Two of his warrior followers carry long swords over their shoulders. To the right, on the wall adjoining the pilaster are six figures, four women and two turbaned men, the latter with outstretched welcoming hands. Three of the women carry pitchers on their heads, the fourth in kneeling posture being in the attitude of pouring out the contents of her pitcher.

The two full and two half spandrils on the facade of the lower right wing depict four scenes. Starting from the left, the first half spandril is carved with a dwarfish figure standing under tree, evidently making the beginning of the panel, then comes a lady clad in outstretched undergarment with folded hands wearing heavy earrings, necklaces, anklets and by her side is a female boldly carved also in folded hands wearing *dhoti* tied on the waist and having earrings and a light turban. The fourth figure, a female (shown in the upper parts only) is carrying offerings, a tray in the left hand and a casket like object on the right and dressed in her upper parts like the first lady of the scene.

The next compartment (Fig. 8.) has three figures, one male and two females with folded hands seated on a bench or cushion and flanked on the right by a lady holding a tray and on the left by another holding a vase like object.

An umbrella is shown over the male figure who is provided with a well designed turban, a set of dangling earrings and three rows of bangles in each hand. The decorative ornaments of the two women consist of equally heavy circular ear-studs, several rows of bangles, in each hand, anklets and necklaces.

The third compartment (Fig. 9) exhibits a girl dancing gracefully under a pillared pavilion and four seated female companions forming the orchestra, the nearest playing on a *mṛdaṅga*, the second on a *dhakkā*, and the third on a harp and the fourth blowing flute. The dancing girl with outstretched hands has her hairs arranged in double plaits (one having a flower) partly covered with a flowing veil. The roof of the pavilion is relieved with stepped merlons and its supporting pillars fittingly carved.

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The fourth scene begins with a female holding a tray, followed by a man in heavy turban advancing with folded hands and a woman carrying a tray and a vase like object. The scene ends with a boyish figure under a tree with his hands crossed over his chest.

The little pavilion behind the danseuse is in every essential respect identical with the *nepathya-gṛha* shown in an Ajanta mural painting with surprisingly similar pillars supporting the superstructure being imported from Mesopotamia.[1] As regards to the dancing performance Charles Fabri observes "The movement of the danseuse is well caught, however primitive the work and must be looked upon as the earliest extant representation of Orissi dancing. Clumsy as most of the other figures are there is a certain amount of liveliness attempted once again reminding us much more of the art of Amarāvatī than of Bhārhut, the scene is live, crowded and there is a distinct element of nobility in the erect dancing pose of the *nartaki*. If I am not mistaken, the right hand is in the *patakā-hasta*, a well known hand gesture of Orissi. She wears enormous earrings, not unlike some of the figures in the earliest murals in Ajanta and in order to suggest a vigorous movement, the ribbon end of her head dress flows in a lively manner behind her ear. Her hair is let down in two thick and separate plaits—a form I have proved many years ago to be the earliest hair style of India."[2]

In view of the inscriptional evidences of Hāthī-Gumphā, the elaborate display of military exploits depicted in the narrative panels of lower main wing of Rāṇī-Gumphā and umbrellas held over the head we may identify the male figure accompanied by two ladies in folded hands of the first full-spandril of the right wing with Khāravela and his two queens. The dancing scene presents a feeling of exhilarating grace and vigour and bespeaks the spirit of Hāthī-Gumphā inscription where Khāravela has been represented as a great lover of dance and music.

The upper storey facade of Rāṇī-Gumphā is having seven full and two half spandrils with sculptured bands, but the piers between the doorways being wider, a greater length of the rail has been shown on each pier and its lower edge diversified by brackets formed of crouching *Yakṣa* figures. The two half-spandrils indicating the beginning and end of the entire facade contain figures of *Vidyādharas* (Fig. 10) hovering in the sky with trays of offerings and lotus stalks. The subject matter of the first three full spandrils are in somewhat preserved, fifth is entirely obliterated and fourth, sixth and seventh partially inferred.

The reliefs apparently depict some legends, the satisfactory explanations of which have been suggested. From the *Vidyādharas* flying in haste, with offerings of garlands, and flowers, which mark, the beginning and end of the frieze, it appears that they may represent some episodes from Jaina mythology, though there is hardly any thing which savours of the Jaina faith, its mundane character being indeed too pronounced. The scenes seem to be independent of one another.[3]

1. Charles Fabri, *History of the Art of Orissa*, p. 20.
2. *Ibid*, pp. 20-21.
3. D. Mitra, *Udayagiri and Khandagiri*, p. 24.

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The first full spandril represents a duel between a herd of elephants and a large crowd consisting of one stout man and ten women (Fig. 11). The scene is laid in a forest as is suggested by the natural cave containing a lion and an elephant a rare combination, a tree having drooping pennate leaves and tufts of flowers somewhat resembling bunches of grapes and the lotus pool in which the three elephants are being attacked. As it appears the three elephants were sporting in the pond and when the group of men and women had arrived at the spot, they were disturbad and apprehending counter attack by the herd of elephants the group became panic and made efforts to dislodge the elephants, from the pond with whatever objects they could procure readily. In the encounter that took place, one of the women showed great courage in taking her stand too resolutely even in front of the man with dishevelled hair and aiming against the elephants a ring like object (anklet). Two such ring like objects (anklets) are seen already sticking on the body of the front elephant. The stout man fighting bravely with a big staff (raised over his head in both hands) but the other women in the group being nervous drag one another and create a great confusion. One of the women is helping another who had dropped down. Three other females in the farthest background are crowding together in fear or sustaining their courage by holding each other by their hands. The whole scene is a representation of certain elephants having taken possession of a sacred cave, the dwelling of some simple people, who with a party of their neighbours are trying their utmost with the very insignificant means at their disposal to dislodge them.[4]

The second full spandril represents a richly decorated woman seated cross-legged in front of an artificial cave with a man resting his head on her thigh (Fig. 12). Beyond this a lady holding the right hand of a warrier armed with sword and shield is seen leading him to the couple in the cave. The lady appears to have disuaded the armed man from any drastic action. The centre of the panel shows the woman, armed with a large shield and a broad sword bravely standing up and fighting a warrior similarly accoutred, and evidently the amazon was defeated in this combat, for we see her being carried away, forcibly, on the right by the victorious warrior in his arms. The scene was laid in forest as evident from the representation of rock shelter, monkeys, snake, tree, a frightened animal and lion cubs.

The panel has some delightful elements of realism, or rather observation, such as the stepping out of the warrior, his right arm raised, holding the sword, almost equally well done is the amazon, with slender legs seen from behind, in a forward bending movement. The composition is the typical ribbon composition, reading from left to right like a book; it is a little muddled space is not handled with the sensitivity we find later, in classical times, and it almost seem as if the sculptor had been anxious to tell all he knew, all he wanted to express.[5]

Like the previous two, the third full-spandril (Fig. 13) is also laid in forest as evident from the two flowering trees, a series of running antelopes and the bushy tailed

4. R.L. Mitra, *The Antiquities of Orissa*, Vol. II, p. 16.
5. Charles Fabri, *History of the Art of Orissa*, p. 22.

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animal. The panel opens with three male attendants, one holding an umbrella and fan (*chauri* ?), the second a staff like object (or sword), and the third, a water-pot suspended from a stick carried over his shoulder. The led horse is richly caparisoned with a thick pad, a many strapped bridle and a richly-plumed crest. A boy stands in front of the horse. The royal person, as evident from the state umbrella and richly clad costumes and decorative ornaments like bejewelled head dress, necklace, bangles, earrings, etc. has a sword in scabbard hanging by his left and aiming arrow at an antelope and two fawns. He holds the bow in the true ancient Indian fashion. The scene ends with his bow at rest on the left shoulder and right hand in *abhaya* in front of a woman, seated on a tree. The lady points through her finger the wounded antelope. Near the crest of the arch is an animal with a long bushy tail trailing on the ground. The lady seated on the tree appears naked and her pundeda prominently emphasised. Her arms and legs are so entwined with the branches and the trunk of the tree that she seems to be truly part of the tree herself, her enormous hair in a vast coil apparently forming shapes almost like the fruits of the tree.

The subject matter of the panel has been variously identified by eminent scholars such as Fergusson[6] with *Mṛga Jātaka* or Deer *Jātaka*, Moti Chandra[7] with *Sarabhamṛga Jātaka* (No. 483), T.N. Ramachandran[8] with the abduction of Sita and V.S. Agrawala[9] with Dushyanta-Śakuntala episode. But the identification of V.S. Agrawala appears to be nearer the truth. He is of the opinion that "The whole make up, this very interesting scene unmistakably points to the story of kind Duṣyanta visiting the hermitage of sage Kanva and falling in love at first sight with Śakuntalā. The stages in the relief are definite and clear. In the beginning, the king arrives with his soldiers, his own presence indicated by a horse with an empty back followed by an attendant holding fly-whisk and an umbrella, the true signs of royalty. In the next scene the kind is hunting and shoots his arrows at a herd of frightened antelopes. In the third scene the leader of the herd is ushered the king into the presence of a beautiful woman. The king has withdrawn his bow and is in the act of looking at her or conversing with her. The female figure rests on the lower branch of a tree and the antelope crouches at the foot of the tree."

In this scene there is no place for the female friends of Śakuntalā viz. Priyambadā and Anasuyā whom Kalidasa introduces in his drama for the first time and also none of the sophisticate overtures of lover from either side. In pictorial detail all the circumstances which an historian finds it his duty to record, the artist is obliged, from the nature of his art, to seize only the most salient and striking points of history those which are likely to produce the most effective representations and the omission of the attempt at resecure in one version and its insertion in the other according to the taste or fancy of the artist therefore cannot alter the subject. The romantic love story formed part of the common literary and art heritage of ancient India and its reproduction in the

6. James Fergusson, *The Cave Temple of India*, p. 83.
7. V.S. Agrawala, *JISOA*, Vol XIV, p. 109, foot note No. 1.
8. T.N. Ramchandran, *Jaina Monuments of India*, p. II,
9. V.S. Agrawala, *Indian Art*, pp. 181-82.

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repertoire of carving in the Jaina cave in the extreme east of India is prove of its universal popularity.

The figures in the next panel are much mutilated and it is difficult to describe them in detail. However from the available evidences it can be inferred that the panel centres round the performance of a dance sequence accompanied by rich display of an orchestra troupe in the presence of two important personalities. From the series of attendants, representation of umbrella, the insignia of royalty and lavish display of decorative costumes and ornaments on their persons, the two important personalities can be identified with a royal couple enjoining a dance sequence. The subject matter of the next three full spandrils are lost.

M.M. Chakravarty[10], on the basis of *Pārśvanātha-Charita* written by Bhavadeva Suri of the 13th century A.D. connects these representations of this story with Pārśvanātha the twenty-third Tīrthaṅkara of the Jaina pantheon. He argues "the elephant scene introduces Pārśva's future wife with her relatives and attendants, that in the next scene she is abducted by the Kaliṅga king, that in the fourth scene she is rescued by Pārśvanātha in a forest while hunting, that the following scene depicts the wedding feast, the seventh scene the consummation of marriage and the eighth scene a march with elephants.

But there is no evidence to show that such traditions were prevailing in India during the period to inspire the poets and artists. In the *Kalpa Sutra* attributed to the 5th century A.D., the account of Pārśva's marriage is not represented as the result of such romantic adventures. Moreover the *Pārśvānātha Charita* differs in various details from the story depicted by these relief sculptures. According to the former, the *Yavana* king invaded the town of Kusasthala and forcibly took away his beautiful princess Prabhābati, who was rescued by Pārśvanātha whom she later on married. But the sculptures mentioned above narrate the story of abduction in a different manner making the question of identification of the two accounts inappropriate.[11]

The two guard rooms in front of the lower main wing of Rāṇī-Gumphā contain relief sculptures in their outer faces. The upper parts of both the outer walls represent hills with springs and trees laden with thick growth of leaves and mangoes, wild animals, some in natural rock shelters, birds, monkeys and other denizens of the forest. On their lower portions, are depicted lotus pools in which elephants are merrily sporting. Stella Kramrisch[12] who had made critical study of the Udayagiri and Khandagiri sculptures is of the opinion that they represent the earliest renderings of an extensive "Landscape" scene in Indian art in the following words.

"This pattern effect of plastic forms, surging into light from the darkness of the back-ground is worked out in most intricate manner on the walls of projecting side cell.

10. M.M. Chakravarty, *Bengal District Gazeteer, Puri*, LSS 'O Malley (Ed.) 1908, p. 256,
11. N.K. Sahu, *History of Orissa*, Vol. I, pp. 367-68.
12. Qtd. B.M. Barua, *Old Brahmi Inscriptions*, p. 312,

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The forms are so densely set that the entire wall is dissolved into a deep and rough texture. Even the figure of a bird which by its smallness might become inconspicuous, is represented as a clearly visible entity by means of a receptacle, so to say carved around it of circular or squarish shape. These very elaborate devices make up one of the earliest pure "landscape" scenes of Indian sculpture.

The forest here is rendered in the same way as the jungle grows. One forms next to the other, densely crowded not allowing any horizon to be seen, any path to be found, an intricate pattern in which the single forms arrange themselves by crowding into every nook and corner. The heavier and more voluminous fall to the ground, the smaller and more slender from rise up. The density of the pattern worked in high relief, pervaded by the contrast of light and shade scarcely gives room for any rhythms except a perchance the rigorous discipline of densely set figures in superimposed rows, it is of the same type as the method of crowding with figures, the reliefs of the Sanchi Gate-way.

Charles Fabri[13] associates these relief sculptures with that of Bhaja. "The rest of the carving conjures up reminiscences of the rather involved relieve work at Bhājā, though this Rāṇī-Gumphā work is even more complicated a fine mess of fantastic shapes, obviously redolent of the world of the jungle, rocks with caves and wild beasts, water falls and trees and spirits and godlings of the untamed primordial wood, elephants bathing in ponds, all conceived in an almost surrealistic juxtaposition.

The long frieze on the facade of Chhoṭa-Hāthī-Gumphā attracts the instant attention of the visitors to the caves of Udayagiri hill. Due to disappearance of the verandah, the frieze is now seen from a distance in its much ruined condition.

This frieze depicts the masterly carving of six vigorous elephants there on either side of the arch, over its only door-way. From the entire group, the front ones are the cubs, the middle ones are the tuskers and the rear ones, the she-elephants. The cubs appear to have been engaged in depositing the bunches of flowers and leaves held in their trunks near the crest of the arch. The she elephant to the right is seen emerging from the mango tope. The two tuskers in the centre of the groups are more shown in vigorous and rhythmic positions. They have been symmetrically represented except the right one lowering its trunk near the arch and the left one placing the same over the arched band. Faint traces of flower are visible above the pinnacle which probably adorned the symbolical representation of the object of veneration. Elephants holding stalks of lotuses, flywhisks and umbrellas also met elsewhere in the caves of Udayagiri and Khandagiri.

The sacred tree within railing of the facade of Jaya-Vijaya-Gumphā is worshipped by a couple on each side (Fig. 14). The male figures are standing with folded hands and their consorts with scarves on, carrying trays of flowers and garlands. The religious sanction behind the tree is revealed from the umbrella placed over it. The details of costumes and decorative elements of the figures are badly eroded. Flying figures holding a tray of flowers and lotus buds are noticed on either side.

13. Charles Fabri, *History of the Art of Orissa*, p. 20.

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This panel occupying greater space than its counterpart in Ananta-Gumphā is good in perspective but crudely finished. Stella[14] Kramrisch who considers the relief on the Jaya-Vijaya Gumphā as a second rate side issue of the work on the Rāṇī-Gumphā observes that "the workship of the tree scene, however, deserves notice, in as much as it contains the clearest formulation of the spatial conceptions of early Indian sculpture, widely made use of at the days of Bhārhut, matured into completion in Mahābodhi and in this special example."

The long drawn panel in the space between the second and third doorways of the main wing of Mañchapurī-Gumphā is often ascribed to the reinstalment of the Kaliṅga Jīna by Khāravela[15] accompanied by his family members (Fig. 15). In the centre, on a high pedestal rests the objects of worship obliterated beyond recognition. The pedestal is duly flanked on either side by a kneeling figure also blurred. The assemblage on the right is a group of four standing votaries with folded hands, who evidently came there on a majestic elephant carved on to the further right. Above the figures is suggested the aerial region by the symbol of Sun, two flying *Gandharvas* are seen carrying celestial musical instruments and flying *Vidyādhara* in the extreme right corner, hastens towards the objects of worship in the attitude of scattering flowers from a tray held in his left hand. D. Mitra[16] contemplates, that a similar assemblage must have existed on the left side of the pedestal but it is now thoroughly obliterated, only the feet of the flying *Vidyādhara* being preserved.

The second figure from the left of the existing panel wears a turreted crown resembling a *tiārā* on Mauryan heads found at Saranatha. The arrangement of his scarf in the fashion of *uttariya* passing across his left shoulder is distinct from that of others. All are in long *dhoti*, scarves and heavy ear-ornaments. The representation of the king is more prominently carved and his dignifying presence is enhanced by the crown and beating of the drum just above his head symbolising royalty.

The opening panel of Gaṇeśa-Gumphā is precisely a repetition of the second full spandril of Rāṇī-Gumphā upper storey (Fig. 16). But the decorative constumes and ornaments worn by the figures and the representation of trees and various denizens of forest the Rāṇī-Gumphā panel appears to be more elaborate in depiction and vigorus in action. The person at the very entrance of the artificial cave though almost looks like nodding his head on the thigh of the lady seated close to him in Rāṇī-Gumphā, he is sleeping comfortably here on being carved in full with his head resting on his right palm. The lady is seated towards his leg contrary to the one available in Rāṇī-Gumphā. The figures engaged in battle in the next phase appear to be short and timid but the same figures in Rāṇī-Gumphā are strong built, tall, robust and full of vitality. Neither the frightened animals in the midst of battle nor the lady holding the shield in her left hand while taken away by the fighter are rendered effectively in this panel. Near the crest of

14. Qtd. B.M. Barua, *Old Brahmi Inscriptions*, p. 314.
15. T.N. Ramachandra, *IHO.*, Vol. XXVII. No. II, pp. 103-08.
16. D. Mitra, *Udayagiri and Khandagiri*, p. 33.

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the right arched band a Brāhmaṇī goose intstead of two lion cubs seen fleeing. The monkey and the snake running towards them are entirely omitted here.

The last frieze of Gaṇeśa-Gumphā in the space between the third and fourth arches over door-ways depict a story entirely unrelated to any one of the friezes described above (Fig. 17). It opens with a body of three kilted soldiers in foot armed with swords and shields, pursuing an elephant mounted by three persons. The woman sitting at the front is driving the elephant with the goad and holds a harp. The central figure who is also dressed in kilt is shooting arrows at the persons from the top of the elephant. Another person at the back partially leaning, is distributing coins from a bag held in one of his hands. One of the kilted soldiers is seen collecting the coins fallen on the ground. Between the first episode and the second, which depicts the dismounting of the three persons from the kneeling elephant, is a tree, indicative of the woods where the scene took place. In the next phase the elephant is kneeling and the persons on its back in the earlier part shown standing around it after being dismounted. Next the archer no longer in kilt, leads the other two, the woman carrying a bunch of mangoes in her right hand and with her left hand resting on the shoulders of the archer and the attendant with the money bag placed on his right shoulder. The last scene represents the woman in reclining posture on a bed in pensive mood. The man standing to her side is attempting to console her. The attendant holding the bow of her master and the money bag now shifted to the left shoulder is on the extreme end.

The subject matter of this panel has been variously identified by scholars. Fergusson[17] suggests, "It may be a story from some Yavan conquest of Kaliṅga, or it may be a scene from some popular legend connected with some of the earlier princes of the land or lastly, it may be a *Jātaka* representing some action that took place in one of the earlier births of Sākya Muni."

M. M. Chakravarty[18] attempts to connect this panel like the panels of Rāṇī-Gumphā with the activities of Pārśvanātha on the basis of the medieval legend that Pārśvanātha rescued that princess from the hands of *Yavana* king of Kaliṅga.[19]

But the identification of the subject matter of this panel by V.S. Agrawala with that of the legend Udayana Vasavadatta on the basis of terracotta plaques recovered from the ancient site of Kausambi, the capital of Vatsarāja Udayana and now deposited in Bhāratakala Bhavan appears reasonable. According to him "Both in the stone relief and the terracotta plaques the pursuers at the back of the elephant are the soldiers of the king of Ujjaini. They are divided from their main job by Vasantaka who from his seat on the back of the elephant is raining a shower of coins which the soldiers greedily begin to pick up. In the terracotta plaque Udayana is seated on the elephant and holds the lute *Chosāvatī* in his right hand. In the sculpture he is shown shooting at the soldiers. The pose of Vāsavadattā is identical in both the terracotta and the stone

17. James Fegusson, *The Cave Temples of India*, pp. 87-88.
18. O. Malley, *Bengal District Gazetteer, Puri* (Ed), p. 259.
19. V.S. Agrawala, *Indian Art*, pp. 179-80.

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relief. She is driving her own elephant with a goad in her right hand. Whereas the terracotta plaque depicts only the flight scene the stone relief supplements it by adding a couple of subsidiary related scenes enacted in Udayana's Capital at Kausambi. In the second part of the scene separated from the first by a tree which marks the end of the forest, Udayana and Vāsavadattā are out of danger and seem to have reached their capital. They are alighting from their elephant who is kneeling on the ground. In the third part Vasantaka is shown with a bag on his shoulder, evidently the bag of coins, and Udayana is leading Vāsavadattā to his palace. The fourth scene shows the disconsolate lady Vāsavadatta inside the harem and the king engaged in consoling her".

The story of Udayana as available in Buddhist, Jaina and Brahmanical literature, is essentially a love romance, and there are no differences based on religion in the main outline of the story. The scene relating to the flight of Udayana and Vāsavadattā on elephant from Ujjaini form a common part of all the versions.

The semi circular spaces formed by the arched bands of Ananta-Gumphā depict relief sculptures often having narrative character. The subject matter of the last two, though found intact, they are partially damaged in the earlier two. In the opening tympanum from left it is seen that a four-tusked huge elephant occupies the centre of frieze (Fig. 18). The sculptor has set himself the task of representing in low relief every limb and feature of his great bulk enface. The left hand corner bears a floral representation and a well drawn female elephant in profile trailing a long lotus stalk whose flower she is holding up to the middle elephant. The only bud and the leaf attached to the stalk are rightly provided to fill up the gap. A lotus on the other side is held up similarly but the female elephant is wanting due to the collapse of the mass of rock in between the first and the second door-way. A similar panel with slight variations is also depicted in one of the pillar tops of the verandah of Alakāpurī-Gumphā. In this panel the four-tusked elephant at the centre is flanked by the two she-elephants with fly whisk and parasol contrary to the lotus stalks in the Ananta-Gumphā relief. The repetition of the subject in at least two separate places indicate its popularity. Alexander E. Caddy[20] is inclined to connect this episode with *Chadanta Jātaka* while N.K. Sahu[21] with that of the white elephant of *Vesāntara Jātaka* who averted drought and famine in Kaliṅga.

The second tympanum depicts the figure of a turbaned royal personage wearing heavy *kuṇḍalas*, a necklace and bangles under one umbrella, with a female figure holding a fly-whisk on either side and driving a chariot drawn by four spirited horses. Above them are the representation of the moon, surrounded by stars and the Sun which symbolises the stellar world. The left hand of the figure is placed on the waist and the right on the chest. The demonish pot bellied dwarf holding a spouted water vase in his left hand and a banner in his right hand, stands at the right of the relief near the wheel of the chariot. Due to damaging condition only faint traces of the hind parts of the horses harnessed to the chariot are found in the composition.

20. A.E. Caddy, *JASB*, Vol. LXV, Part-II, pp. 272-74.
21. N.K. Sahu, *History of Orissa*, Vol. I, p. 385.

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Alexander E. Caddy,[22] D. Mitra,[23] and S. Srivastava[24] identify this relief panel with Sun God driving his chariot. But the four horses instead of the conventional seven ladies on either side holding flywhisks instead of shooting arrows and symbolical representation of both sun and moon in the composition add to our cnnfusion. N.K. Sahu[25] on the other hand relates this event to a royal figure whose identity he is unable to provide at this stage. His contention based on the proto type available in the right top panel of the South gate of Bharhut where king Prasenjit, being accompanied by female attendants is found riding a chariot drawn by four horses.

The composition of the third tympanum often goes for Goddess *Lakṣmī* (Fig. 19) by most of the scholars. This tympanum depicts a lady standing in the centre of a lotus lake holding two full blown lotus flowers in her two hands which rests on her loins. She is flanked by two elephants who stand on lotuses by her sides and pour water for her ceremonial bath from pitchers held in their uplifted trunks. She is heavily decked with decorative costumes and ornaments. A pair of birds (parrots) are also seen behind the elephants of respective sides pecking at the seed vessels. Of the two other full blown lotuses one is partially shown. Stalks of lotuses and their buds in various shapes fill up the remaining space.

Gajalakṣmī, symbolising prosperity, is as much as a Jaina motif as Buddhist and Brahmanical. It frequently occurs not only on the early reliefs of Bhārhut, Boddhagayā and Sāñchi, but also as a common symbol on early coins, seals and Jaina *Paṭṭāvaḷis*. It continued to be in use till later periods for it occurs at the centre of the lintel of the temples, specially in Orissa, irrespective of their cult affiliation. The Jainas regard this lotus lady as an auspicious one and among the fourteen most excellent, prosperity, foreboding, evil destroying, wealth conferring, fortunate delightsome dreams, which Triśalā dreampt on the occasion of when Mahāvīra was transferred to her womb from that of Devanandi; *Mahālakṣmī* seated on a lotus with two elephants pouring water on her head, appears as the fourth.

The object of depiction in the last tympanum is the worship of a tree within railing enclosure by a couple being attended by two others. An umbrella covers the tree at the top. The lady seen to the right is holding a heavy garland in her right hand while the other one rests on her thigh. Her undergarment runs parallel to that of the *Gaja-lakṣmi* figure, but the hairdo differs widely in its setting. The man on the otherside is dressed in equally long scarve held across the shoulders. The superior disposition of their costumes indicate to their higher status. D. Mitra[26] takes this tree to be the *kevaḷa* tree of one of the Tīrthaṅkaras. But the sculptors while depicting, were specially prone to adhere to the types sanctified by tradition and it is not surprising, therefore, that one finds so much conventionality than usual in identifying some of the species. But it can be

22. A.E. Caddy, *JASB*, Vol. LXV, Pt. II, pp. 272-74.
23. D. Mitra, *Udayagiri and Khandagiri*, p. 48.
24. S. Srivastava, *Sun Worship in Ancient India*, pp. 295-96.
25 N.K. Sahu, *History of Orissa*, Vol. I, pp. 385-86.
26. D. Mitra, *Udayagiri and Khandagiri*, p. 49.

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safely concluded that bo-tree of the Buddhists and the *Kalpavṛkṣya* of the Jainas attained a commanding position in their sacred religious performances.

Representation of guard figures are noticed standing or mounted on animals in front of the terminal piers of Rāṇī-Gumphā, Gaṇeśa-Gumphā, Dhānaghara-Gumphā, Jaya-Vijaya-Gumphā, Mañchapurī-Gumphā and Tāṭowā-Gumphā No. I. Guards mounted on animals are found on either corners of the upper main wing of Rāṇī-Gumphā. Of them the one to the right is pot-bellied, wears a *dhoti*, bangles, necklace and rides a lion. The other animal on the left resembles like a bull. The guard carved against the left pilaster of the upper right wing of the same cave is a kilted foreigner in boots, covering the leg up to the middle of the calf and fillet on the forehead (Fig. 26). His right hand rests on the thigh and a sheathed sword hangs by the left-side. The right pilaster of Jaya-Vijaya-Gumphā is occupied by a sparsely draped female (Fig. 24) tall and slender and wearing heavy ear ornaments, bangles and a garland. With her coiffure decorated with a flower and a leaf, she fondles a parrot perched on her fingers. Except the figures noted above others are generally clad in a long piece of cloth, scarves, heavy ear-ornaments and bangles. They hold a long spear in their right hands and sheathed sword suspended from their left shoulders through a strap. Upper parts of their bodies are mostly bare. Stella Kramrisch[27] while discussing the guard figures of Rāṇī-Gumphā observes. "The figures from the Rāṇī-Gumphā represent most varied types in body and dress. The treatment, however remains one and the same. It is a modelling with naturalistic aim, elaborating the anatomy in a broadly summarising manner. The standing posture, though generally easy except the one figure clad in *dhoti* only, occupying the outer most panel of the upper storey, left wing, betrays determination (Fig. 2€). The faces are damaged beyond recognition but from the minutely variegated physique and costume it appears as if those high reliefs were meant to be portraits".

The outer and inner brackets of the extant verandah pillars and pilasters are often relieved with decorative motifs, human figures, animals, floral devices, winged and enigmatic figures, squattish *Gaṇa* figures, cavaliers, scenes of lion hunt, elephant catching, etc. (Figs. 27, 28 and 30). The squattish *Gaṇa* figures are invariably seen in the attitude of supporting the superstructure. Lotus and honey-suckles, the two most popular motifs on the arched bands over door-ways of the place also adorn the inner and outer faces of the brackets with almost the same form and style. The worship of an elephant, the performance of a dance sequence to the tune of a stringed musical instrument under a tree, ladies holding trays filled with garlands, flowers and other offerings, boys playing before birds, hunting of lion through a long spear, winged and enigmatic figures sitting back to back, *Vidyādharas* displaying floral buds and spouted vessels, women with folded hands and separated by floral band made up of stylised honey suckles and lotuses are very remarkably carved on both faces of these brackets. Since the brackets are all designed in curved fashion, the animals and human figurines on them are blended accordingly. The delineation of the trotting elephant on the outer face of the bracket of Tentuli-Gumphā is strikingly naturalistic.

27. Qtd. B.M. Barua, *Old Brhami Inscriptions*, pp. 312-13.

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In addition to the bracket decorations the tops of the Verandah pillars as also of a few pilasters of Udayagiri caves are relieved with addorsed makaras, winged animals often with heads of birds and human figures seated back to back, fighting with lions, subduing elephants, etc. Their design and form though crude and in low relief yet indicate variety of subjects which not only throw light on their earlier representation in stone sculptures, but also their masterly execution in the hands of the artists. The various enigmatic figures and winged animals have their affinity with their West-Asian counterparts which dominated the Maurayan and Sunga period.

The door pilasters and in a few caves the verandah pillars and side pilasters are crowned with addorsed animal figures seated back to back. In case a Dhānaghara-Gumphā despite the fact that there are no pilasters flanking the door-way, yet, the capitals in respective places are depicted with a pair of addorsed animals on a corbelled abacus above a bell-shaped lotus. The massive verandah pillars and side pilasters of the right wing of Rāṇī-Gumphā are depicted with six and three animals respectively. Of the six animals on each pillar, bulls on the left and lions on the right, two seated back to back on the front and the rear and one each on the other faces. The pilasters consist of horses in the left and elephants in the right resting on a corbelled abacus above a bell-shaped lotus. The door pilasters in other cases are provided with winged figures of animals like bulls, deer, horses, lions, and elephants. They are carved in three quarters and appear naturalistic from artistic point of view. The wings provided at places to these animal figures like their counterparts on the verandah pillar faces of the less evolved caves of Udayagiri are due to West-Asian influence. The adjustment of placing elephants having their broad anatomical features in so short a space and vigorous depiction of maned lions rank them with the finest specimens of early Indian art.

The flattened surfaces of the arch bands over the door-ways of some ambitious caves of both Udayagiri and Khandagiri are carved with scrolls, single flowers, fruits, creepers animals, birds and stout human beings at option without any reference to uniformity, these are connected together by horizontal friezes starting from the springing points where one usually noticed the figures of elephants, lions, deer, and *makaras* from the mouths of which issue the scroll work, etc. (Fig. 20 and 21). The outer edge of these arches are surmounted by *Svastikas*. *Vadhamaṅgalas* or by a triangular pointed crest, or finial enclosing a floral ornament or a figure. Honey-suckles, lotus, lotus-buds and other floral medallions occupy a major portion of the arch-bands with occasional display of animals hotly chased by boys and birds carrying lotus buds in their beaks. These motifs though carved in low relief and adjusted to the limited space, yet, they show variety of animism and floral kingdom with their masterly and forceful execution in living stone. Each frame is complete by itself and except in outline and general character bears no relation to its neighbour.

Vidyādharas or semi divine figures running in haste or hovering in the sky with offerings in hands are noticed on either ends of the facade of Jaya-Vijaya-Gumphā, Rāṇī-Gumphā, over the sculptured panel in Mañchapurī-Gumphā and in close compartments of Ananta-Gumphā. The peculiarity in having them at the beginning and

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end of a sculptured frieze and over some object or panel having religious affinity and the manner of their disposition renders them as a subject of deep study in early Indian art and iconography.

The frieze of the upper main wing of Rāṇī-Gumphā commences with a flying *Vidyādhara*, wearing an elaborate head dress, a *dhoti* with plaits dangling in front, a floating scarf (*chadar*), *Kuṇḍalas*, a necklace and bangles and holding in his outstretched left hand, a tray of flowers and a roll of garland and in the right stalks of a lotus and three buds interlaced with each other intended for offering. The modelling of the figure, specially in the lower portion, is supple, and the entire composition is clearly indicative of the warmth of fervour characterising a devotee. The artist's skill is displayed in the garland hanging from the tray, folds of scarf and cloth, the inter-weaving of lotus stalks. The flying figure on the other end, holding a garland in his right hand and a tray of flowers in his left lacks in the lavish display of costumes, and decorative ornaments as well as the modelling of limbs, spirit and vigour as that of its counterpart though visualised in the same fashion and style. The flying figures on either ends of the facade of Jaya-Vijaya-Gumphā have not attained so much perfection as that of Rāṇī-Gumphā. The *Vidyādhara* of Mañchapurī-Gumphā hastens towards the object of worship in the attitude of scattering flowers from a tray held in his left hand. The Ananta-Gumphā ones are flying in haste from pillared halls having barrel-vaulted roofs, with garlands and trays of flowers towards arches containing objects of worship. The one on the extreme left almost snatches away in haste a garland from the tray borne on the head of a fierce looking dwarfish *Gaṇa* with long ears. They too are dressed in *dhoti* and *chadar*, the ends of which are fluttering in the air. Their heads are enveloped in large heavy turbans, on their wrists are bangles and massive rings are pendent from their ears.

While discussing the relief sculptures of Rāṇī-Gumphā Stell-kramrisch observes.[28] "It begins with the frenzied on rush of a youthful male figure, carrying a tray with floral offerings in the left and full blown lotus in the right. Its impetuous movement is a direct descendant of that of the flying *Gandharva* of Mañchapurī-Gumphā. The hovering of the Ananta-Gumphā has sunk into oblivions. Moreover, the movement which in the first storey amounted to a gliding just above the surface of the earth, now seems to emerge from it, the left foot is still half covered by it, it is no longer a movement from above downward, nor a hovering in mid air, nor a gliding above the surface, but a frenzied gesture of freedom utterred with conviction of one who masters the decorative side of every excellence".

The display of linear design consist of mostly the bead, bead and reel, vertical and horizontal lines within sections, curved lines eaclosing half medallions or enclosing arch-bands and floral devices within them and circles within circles bordering the bracket figures. The shafts of Ananta-Gumphā door pilasters are decorated with vertical rows of the bead and reel, diamond shaped *jāli*, spiral flutings, alternate with vertical line of bead

28. Qtd. B.M. Barua, *Old Brahmi Inscriptions*, p. 313.

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and reel and flowers between compartments. The abacus and neckings of the door pilasters of Tāṭowā-Gumphā No. 2 are relieved with one or more rows of beads (Fig. 22 and 23). The brackets of Tentuli-Gumphā are bordered by horizontal and vertical lines in several sections. Zig zag or heavy lines are also shown at intervals along with these bands. The arch-bands of Mañchapurī and Svargapurī-Gumphā in several cases are provided with floral devices within interlaced and continuous circles and curved bands. Similarly the arch bands of Gaṇeśa-Gumphā are all enclosed by a row of beads.

Trees representing or symbolising forest are and as an object of worship are noticed on the facades of some of the caves at the place. The sacred representation of these trees are invariably found within railings having close affinity with their counterparts in the sculptures of Sanchi, Bhārhut, Mathurā and Amarāvatī.

The trees which frequently occur within relief panels have usually been delineated as laden with fruits, but their branches are not so natural as the trunks. They are invariably depicted as knotty and shaky. The fruits of these trees are most unnaturally depicted and this defect is not only noticeable here but is flagrant in almost all early representations in stone. This has become rather conventional. The lone representation of these trees serve the purpose of separating one aspect of the story of a panel from the other, performance of dance and music and resting place to the cave dwellers.

The creepers represented on the flattened surface of the arch-bands over some of the door heads are often laden with fruits and flowers as a decorative device rather than showing any connected link with them plantain and mango fruits as well as lotuses in multipetalled designs are most numerous in their representation. Creepers of graceful curves with buds or full-blown flowers have been largely shown in the arch-bands surmounting door heads. In the curves of continuous and contrary flextures the principle of gradation and contrast have been skillfully illustrated. In many instances, however, the creepers have conventional representation.

Flowers of numerous varieties in the shape of decorative elements within arch-bands, space fillers in single patches, garlands in the hands of devotees and within trays, buds attached to stalks and held by bracket figures and birds, container of lotus lakes, adorning hair-dos of human and semi divine figures, trunks of elephants, fixed to the creepers and decorating the outer framework of the *ghaṭa* bases, etc. are noticed at this place. Of the entire series, lotus attained the predominant position. This floral device of lotus in buds, full-blown, in garlands, rosettes and half discs are largely available with equally early sculptures of Sāñchi, Bhārhut and Amarāvatī. This pattern had been so abundantly worked out that it had already become conventional as the representation of rows of lotus stalks terminating in full-blown flowers sculptured in arch-bands indicates. Thus the stylised plants and flowers, the artist marvellously adopt could weave them into countless, lovely patterns and put them to almost any shape of surface.

The representation of a large variety of animals, birds and reptiles indicate to the knowledge of the sculptors about the physiognomy of these species. This knowledge was

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based partly on actual and keen observation of nature and partly on convention. But the fabulous and enigmatic creatures must have derived their inspiration from outside the country.

Elephants including she-elephants and their cubs are depicted in couching position, mounted by armed men, standing with uplifted trunks, bathing in lotus pools, resting in caves, attacking a gathering of men and women, entwined by a snake, carrying lotuses, vessels, fly-whisks, branches of trees, umbrellas and surmounting capitals of door pilasters in many of the caves of both Udayagiri and Khandagiri. The elephant figures carved in round with bunches of leaves and flowers in their trunks in front of Gaṇeśa-Gumphā seem to have been copied from nature. The bas relief depicting Udayana-Vāsavadattā episode of the same cave is represented with an elephant in various stages of activity. Elephants including female and their cubs are seen proceeding majestically from the nearby woods towards the crest of the arch in front of the Choṭa-Hāthī-Gumphā. In Ananta-Gumphā two elephants are engaged in pouring sacred water from the pitchers held in their uplifted-trunks over the figure of *Lakṣmī*. Similarly a four-tusked elephant being honoured by two others is repeatedly depicted in Alakāpurī-Gumphā and Ananta-Gumphā. The attendant elephants held lotus flowers and fly-whisks in their trunks. The representation of elephants is not an isolated phenomenon in Orissa. They occur in the seals of Indus valley civilisation, in Buddhist and Jaina legends, they are associated with the birth of Buddha and Mahavira and represented profusely in the art of Sāñchi, Bhārhut, Mathurā and Amarāvatī.

Bull (humped) has been represented as crowning the door pilasters of Ananta-Gumphā, Tāṭowā-Gumphā No. 1 and No. 2, Gaṇeśa-Gumphā and the verandah pillar of the lower right wing of Rāṇī-Gumphā as well as within the arch-band of Ananta-Gumphā hotly chased by stout boys. It is not so numerous in representation as that of the elephants in these rock-shelters. Of all the domesticated animals, the bull was the most formidable, deadly with its horn and quick and undaunted in attack. Man's exciting conflicts with the bull turned it to a symbol of great courage, strength and fighting spirit. Its remarkable virility and intimate association with men in agricultural operations made it a symbol of masculinity and fertility. Based on these virtues, the bull might arise in many lands where it becomes a sacred animal. The bull also became the symbol of Jaina Tīrthaṅkara Ṛṣabhanātha. The white bull appeared in the fourteen auspicious dreams of Devananda and queen Triśalā before the conception of Mahāvīra. The Indus Valley seals and terracottas depict the bull in numerous designs and the bull also figured very prominently in vedic hymns. It too, appeared in the Maurya art (3rd century B.C.) as at Ramapurwa and Saranatha. Early Indian art is particularly noticeable for the wealth of fauna represented and fine studies of bulls appear at Bharhut, Sāñchī, Mathurā and Amarāvatī in different contexts either as bulls drawing a cart, or simply at rest as illustration to some *Jātaka* legend or as the capital on pillars and as decorative motifs on the roundels on the *stupa* railings and so on. Whatever the situation, there is scarcely an instance where the sculptor fails to evoke the form of this much loved animal.

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Lions have been depicted as crowning elements of some verandah pillars and door pilasters, excitedly chased by athletes as noticed on the arch-bands and stray figures either holding prey in mouth or attacked by a man through long spear. On the pilasters they are designed seated back to back with prominent display of their manes. In Ananta-Gumphā the display of their spirit and vigour appear to be quite naturalistic. Here the hind-legs of the topmost two lions from the mouths of which floral devices coming out are tightly held by stout wrestlers. The lion near the man and opposite to the bull seems to be most vividly rendered taking into consideration the full physiognomy of the animal.

The horse which already made its appearance in Mauryan sculpture is not omitted at this place. A well caprisoned horse provided with a saddle is noticed faithfully carved in the lower main wing of Rāṇī-Gumphā. This horse is without stirrup. But the horse depicted in the third full spandril of its upper main wing is richly caprisoned with a heavy pad, a many stirruped bridle and thickly plumed crest. Further representation of horses in these caves are available as driving a chariot, mounted by cavaliers and capitals of door and verandah pilasters. In early Buddhist art and Asokan pillars horse has been represented as a crowning partner and connected with various episodes. It has also been associated with driving chariots of the Sun God or the royal personages in the art of Bhājā, Buddhagayā and Lālā Bhagat.

Apart from elephants, horses, lions and bulls, a number of other animals like deer, monkey, fox, antelope, hare and dog, reptiles like snake, lizard and *makara* and birds like parrot, goose, crane and peacock are profusely illustrated in the relief sculptures of the place. The two monkeys near the crest of a door arch of the upper main wing of Rāṇī-Gumphā appear to have been frightened by the hissing sound of the snake in front of the artificial cave. The monkey was a very favourite subject with the Buddhist sculptures of Bhārhut. A group of antelopes are depicted in the third full spandril of the same wing. Deer are observed as forming capitals of door-pilasters of Gaṇeśa-Gumphā. A bushy tailed animal or fox is also noticed in one of the panels of Rāṇī-Gumphā. It turned the face backwards before finally disappearing in the thick forest apprehending probably the ensuing attack. Hares chased by boys are also noticed within the arch bands of this cave and seated back to back with a leaf motif on the top of a pillar in Jagannātha-Gumphā, *Makara*, the mythological monster commonly noticed in the Buddhist *stupas* of Bharhut and Amarāvatī is also noticed in the horizontal portion of the arch-bands of some caves. The only representation of lizard in a depleted condition is traced in Bāgha-Gumphā. The snake depicted in front of the artificial cave of a Rāṇī-Gumphā panel is very naturalistic. It moves towards the frightened monkeys. But the snakes with canopies of three hoods flanking door arches of Ananta-Gumphā are very elaborate. They have been provided with necklaces set with tubular beads. In another place (Alakāpurī-Gumphā) a large snake entwins an elephant in a tree and is about to strike on its head. This aspect brings us to the idea of "*nāgapasa*", a popular pattern often referred to in *puranic* accounts. Among the birds, parrots are noticed near the pinnacle of arch-bands, pecking seed vessels in a lotus lake and fondled in the hands of lady attendants. Brahmani geese or ducks, decorate one of the arch-

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bands of Ananta-Gumphā with lotus buds held in their beaks. A number of other animals, birds and reptiles including the ones referred to above are also provided as *lāñchanas* of the entire series of Tīrthaṅkaras and *Śāsanadevīs* of Jaina pantheon of the medieval period.

A number of winged and enigmatic figures also form the subject matter of decoration of brackets and pillar heads in some caves of the place. A flying human being with heavy turban, earrings and a pair of outstretched wings is depicted in a bracket of Jagannātha-Gumphā. A running domesticated dog of the same cave is also set with two wings and a flowry tail. A dog like animal is provided with a parrot's beak and a pair of wings. In other cases an animal set with head of a bird is also noticed. Though all of them are with wings and carved in low relief, yet their form denotes some fabulous creatures entirely absent in this part of the country. They comprise animals which we with much difficulty have taken as horse, bull or lion attached with ram, goat, human, parrot or cock's head. These animals are all carved standing back to back and cover the entire space set apart for the purpose. The tails of these animals are either long with hairs at the end like the lions, short containing bushy growth of hairs like that of horses and irregularly shaped without any indication of hairs in them. The whole galaxy of fabulous creatures on which the fish tailed *makaras*, winged human headed lions, griffins with parrot's beak and other creatures of imagination could be used at will to decorate the brackets and pillar tops had perhaps been derived from the western concept and formed mainly a decorative order without any religious significance attached to them.

The use of West-Asian motifs like honey-suckles, merlons, and winged animals, which had an all India distribution in this period precludes the possibility of an independent development of these caves. In the patterns there is hardly any thing which is specifically Jaina for the same motifs are used not only by the early Buddhists, but also by the followers of Brahmanical faith. At Sāñchi, the winged lion is also shown in a flying attitude carrying a rider on its back.

Domestic life at this place is depicted through male and female costumes comprising clothes, decorative body ornaments and coiffures. Many objects of indoor and outdoor use have also been found like seats, caskets, trays, bowls, spouted jars, pitchers, money purses, wicker stands, flywhisks, umbrellas, flower garlands, musical instruments of *mṛidanga*, flute, harp, cymbal and weapons of war like bow, arrow, shields, clubs, swords, spears, etc. have also been represented in various places of the relief panels.

Contemporary dress and ornaments are faithfully portrayed through the male and female figures carved in different capacities. The main portion of the male dress is the *dhoti* or a sheet of cloth passed round the waist and then gathered in front. Occasionally the collected portions passed between the legs and tucked in behind. This traditional pattern of wearing not only gives effective protection to the loins but also according to its breadth it covers the mid thigh region or the knees and at times

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reaches even the ankles. As there is no appearance of any ornamentation either of flowers or stripes except a few folds in exceptional cases it is most probable that then as now, the *dhoti* was a plain sheet of cloth. Above the waist, the body is usually represented as quite naked excepting only a tight scarf or sheet of cloth which is generally thrown over the shoulders with the ends hanging down outside the thigh. In some cases it appears to have passed round the body and the end thrown over the left shoulder. Tunics or made dresses in very crude form were also occasionally used. The chief drapery of the ladies consists of a *śāri* to cover the lower part of the body. It is tied by waist band with folds of the ends dangling in front. In rare cases they use upper garments in shape of a scarf and while dancing cover the face with a veil.

For varieties in the arrangement of coiffure, the men like those of the women wore their hair long and tied in knots with curled locks in front and sides. Male hair dress normally conforms on two top knots bordered by band of hair locks at the base. These two knots are either arranged vertically above the head or one in the centre and the other slightly tilting to the side. In rare instances, however, we find the hairs are tied in three knots over the head. In case of two knots, the main one is larger than the other and in case of three the central knot is more decorated and sumptuously designed than the side ones.

The band of locks at the base covering the forehead in a semicircular fashion is arranged with a series of curled locks. Occasionally they extend up to the ears. Major part of the hair at times are dragged to the left and rolled like a ball at the end. Top knots in most cases are provided with chaplet like bands to retain them in required fashion for a considerable time. These chaplets are usually plain and possibly made of a piece of cloth or rope and used in more than one occasion in a particular type of hair decoration.

Most parts of the hair of the ladies on the head are gathered at the top and tied in a piece of cloth or dragged to a side and fashioned in several designs. In cases where they are gathered at the top a band of curled locks or ringlets of hair decorate the forehead. They often like their male counterparts run up to the top most part of the ears. In another variety the curled locks commencing from the forehead fall on one side or brought to the back. In one case the entire collection of hair at the top is tied in pieces of ropes and then slightly tilted to a side. In some cases the hair, the ringlets of which were pinned to the head were gathered in a knot. Sometimes the hair is entirely arranged in ringlets and held in a chaplet allowing to them fall on either sides. In simple and plain varieties, hairs are just combed behind and the end tied in a knot. In other cases they are just gathered at the top in a bulging shape and a thin veil covers them. The hairs are also plaited in a single pigtail and allowed to fall at the back. The more elaborate ones fixed with flowers, feathers of colourful birds, leaves are shown to a side only.

The decorative ornaments on the body of the men and women figures of the period appear to be more crude and unsophisticated. They have a touch of folk style

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in them. The male figures usually tie a piece of cloth round the waist. The girdles worn by the ladies comprise of a series of round beads arranged in separate strings and the number of strings range from one to three. At times they are loosely attached to the waist like a necklace but in other examples they have been tightly fixed like a belt. Necklaces closely attached to the neck are designed in rectangular, circular or petalled beads of metal or precious stones. They are fixed close to each other and a line of border hold them on either sides. The longer ones often run up to the chest and suitably decorated with both flat bands of plain metal or strings set with jewels. They are often attached with lockets at the centre. Ornaments for the ears represented both in studs and round rings and either closely attached to the lower part of the ear or hanging from it by a hook. The simpler designs are circular or square studs with or without a hook attached to it. Ornament for the fore arm is generally a *balā*, a ring of metal or clay of cylindrical plate ordinarily plain and heavy and ranges in number from one to seven and in cases even up to nine. The ornaments for the legs are the circular anklets either one in each leg or a pair at times.

Garlands within trays carried by the flying *Vidyādharas* and attendant figures as well as rolled ones are depicted in several places. The trays are usually held in one of the outstretched hands and the other, either holding stalks of lotus buds or loose flowers. It is not possible to identify always the flowers from the garlands or from the trays as they are crudely fashioned and closely knit together. In Tāṭowā-Gumphā No. 2, we find besides stray lotus flowers, examples of giant garlands decorating the tympana. These rolls frequently occur in the basreliefs of both Sāñchi and Amarāvatī, but made on a large scale, so as to require the services of many men to carry them.

Thus in brief the figures of these caves are full of animation and liveliness and have been portrayed so as to indicate human activities either in the scene of abduction, elephant hunt, worshipping the sacred symbol or enjoying a dance sequence as represented in the friezes. The female figures are equally muscular lacking in feminine grace as is noticed in later sculptures.

The attribution of almost human feelings to animals is a noteworthy feature of their representation. Rare nobility even in an animal is the trait on which emphasis is given in such panels depicting worship of elephants. Among the figures of animals and birds, elephants, lions, deer, bulls, are carved very carefully, monkeys, hares, antelopes, fox, geese, parrots, though occur are attended with reduced vitality.

Single human figures accompany the curve of bracket capitals and of the bracket supports of the railings. Single and coupled animal figures form the capitals of the door pilasters. Isolated male and female figures, standing as a rule and riding occasionally rendered in a large scale and in a variety of types, guard the entrances.

The trees are, somewhat stiff and so are the fruits and flowers with creepers and lotuses. But plant life on the whole appears to have been depicted with care. The lotus is formed generally of two consecutive rows of petals with the disc in the centre and

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double line border. The petals of the outer row are all well developed and laid side by side and not overlapping each other, as is natural. In some instances, however, the overlapping is well shown. In others the petals instead of issuing in straight lines from the centre, are whirled in a manner which is not natural. Between the points of outer row of petals are shown the tops of other and outer whirls. The petals of the inner row are also laid side by side but they are slender. The disc is distinct in some cases showing the seed-holes, in other it is covered by small petals.

The West-Asian motifs like honey-suckles, merlons, winged and enigmatic figures which had an all India distribution during this period indicates the cultural diffusion through art motifs.

Domestic life is depicted through male and female constumes containing clothes, decorative ornaments, coiffures with extremely varied pattern and distinctly ingeneous character. Many objects of indoor and outdoor life have been depicted whose design and decoration reflect the contemporary art tradition. A number of symbols pertaining to Jaina pantheon have also decorated the crest of the door arches.

The individual sculptures, decorative bands and the broad friezes, that are met with here are not the results of first attempt at this remote place, but formed a part of a regular school of art, crude, though they be, envincing much technical knowledge and sufficient mastery to give shape to life and feeling. The faces are shown in bas relief in every position in full or in three-quarters and half profiles. The poses of the figures are easy and natural, their movement vivacious and elastic and emotions like agony, pleasure, fear, determination, mental tension, etc. tolerably well expressed. Vigorous action, delineated in every limb surpasses the lack of finish and the fineness in chiselling of the sculptures. The composition is fairly coherent and effective, the different figures bear relationship with one another. The reliefs have matured into depth displaying a considerable plasticity of form and naturalism of modelling. Slender figures of men, and women are marked by a suavity of outline. Long ages of neglect and decay have defaced the figures as we now see them but still it is not difficult to perceive that their conception and execution, their grouping and disposition, their drapery and ornaments were such as only men theoretically and practically familiar with sculptures for a long time could execute.[29]

A flowing linear rhythm, although hesitating in some instances seem to actuate the majority of the figures at Udayagiri and Khandagiri hills. The lotus creeper meanders along the length in endless waves linking the figures in a continuous pattern within the archbands. Each single figure and composition including the entire pattern became animated, thereby. A rhythmical movement, permeating all through integrates and balances every object and composition into one unified organism. The rectangular reliefs in outline, emphasises closely packed compositions with schematic rows of harsh figures parallel to the lines of the frame. The narrative reliefs, within rectangular friezes are also freed from

29. R.L. Mitra, *The Antiquities of Orissa*, Vol. II, p. 81.

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unnecessary details and only the indispensable and essential elements being retained to convey the full import of the legends depicted. The abbreviated form of narration at this place results in less crowded compositions in which the figures move more freely and with greater ease and clarity.

Jaina icons in bronze are fewer in number in comparison to their fashioning in stone. We have earlier noted down their findings at places like Khuntapala in Mayurbhanja district, Bayree and Bhanpur in Cuttack district and Achutarajapur and Kakatapur in Puri district. Except the bronzes of Achutarajapur, others have not been dealt with satisfactorily. D. Mitra in her recent work on the "Bronzes from Achutarajapur" has elaborately discussed on as many as ten Tīrthaṅkara and *Śāsanadevī* figures that were found in the locality along with a large hoard of Buddhist icons. The other bronzes found their way to the Baripada branch Museum, Orissa State Museum and the Ashutosh Museum. The lone figure of Pārśvanātha is still available at Bhanapur. The bronzes of recent make that are preserved in the Jaina shrines of Cuttack town are mostly brought from outside the State.

The casting technique of these bronze icons as informed by D. Mitra[30] in case of the Achutarajapur hoard is the usual *cire perdue* or lost wax process. For ready reference it is reproduced here extenso. "Most of these images were first modelled in wax. The wax model was next given a succession of coating of clay, the first coating, a thin one, being a smooth paste or fine clay and closely following the details of the wax object and the later coatings being thick and rather strong layer of clay mixed with other ingredients. The interior of the seat of the images were also filled with the mixture of clay and ingredients. A tube was provided through the clay coatings to the base of the wax model, usually at the bottom of pedestals (in the centre of the rear side). The entire mass was then allowed to dry slowly in the shade. Next it was heated, so that the wax would melt and entirely ooze out through the tube. The empty space thus left within the core of the clay coating (mould negative) was then fitted in with molten metal poured through the tube. After the entire thing had cooled down, the earth coating was removed to expose the metal object which had taken the form of the wax-model. In some cases a portion of the clay and other filling within the interior of the seat of the images was allowed to remain. The channel of the tube which got filled in with molten metal became solid with metal with the result that a rod like projection was left. In most cases these projections had been filled, so that nothing was left of them. However, in some cases no attention was paid for their complete removal with the result that their remnants still linger in some of the images, particularly with footed pedestals. Many of the metal objects were also retouched, smoothened and finished with fine instruments used by deft hands to bring out subtler nuances. Attempts were also made to enhance the beauty of the images by fine inlay work. Eyes in many cases and ornaments and delicate decorations of cloth in some cases were inlaid with silver. Some of the objects show traces of gilding.

30. D. Mitra, *Bronzes from Achutarajapur*, p. 36.

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It appears that the haloes and parasols (*chhatras*) in most cases were moulded separately. In several specimens, the haloes were found to be wielded to the images. In a few cases there are sockets provided in the seats and pedestals of the images to receive legs of the haloes. The stick of the parasols was normally soldered to the haloes. However in some specimens it passed in the back side of the image. Where the haloes are not solid, supporting rods were used to 'connect them with the back side of the images".

Though the composition of their alloys has not been chemically analysed which is necessary for satisfying them as true bronze (which is an alloy of copper, the basic material and tin to a proportion of about eight to one) or otherwise, these metal objects are being described as bronzes following the common usages.

As indicated earlier the icons in bronze (copper) of Khuntapala comprise of three of Pārśvanātha, three of Ṛṣabhanātha two of Ambikā and one Tīrthaṅkara whose identity is difficult at this stage. They are in badly damaging condition. In several cases portions of these figures including the *lāñchana*, fingers in hands, pedestals and decorative arches are mutilated and even missing. The Pārśvanātha figures were provided with a canopy of snake hoods. Similarly the Ṛṣabhanātha figures are identifiable due to the prevalence of *jaṭābhāra*, a few strands of which fall on the shoulders. The Ambikā figures are seen holding baby on their laps, lion as *lāñchana* and bunch of mangoes in hands. The Tīrthaṅkaras are fashioned both in standing and seated posture on plain pedestals but in some cases lotus pedestals have been carved on plain footed seats. In standing figures the hands are stretched up to the knee and chest broadened to display youthful vigour. Hairs on the head of these Tīrthaṅkaras except Ṛṣabhanātha are arranged in curled knots with occasional display of *uṣniśa* at the centre. In case of Ṛṣabhanatha, they are designed in matted locks and placed one strand above the other. Lower most strands of these locks are spreading over the shoulders, a feature also available with all Ṛṣabhanātha figures fashioned in stone. Haloes in most cases are not visible but at least in one Pārśvanātha figure it is in eliptical shape. Decorative arches originating from the pedestal are seen with a pointed top. Their sides are fashioned with rows of beads, petals or radiating flames. In most cases, however, they are in broken condition. The second Ambikā figure of the place is profusely decked with drapery running up to her ankles. Her decorative body ornaments consist of necklace, earrings, girdle, bangles and anklets. The smoothness of body and treatment of facial expression are unfortunately missing due to weathering condition. The Sarakas settling in Mayurbhanja district were once proficient in smelting copper and the casting of these figures may be attributed to them in the early medieval period.

The Pārśvanātha image of Bhanpur (Fig. 79) worshipped at present as Ananta Vāsudeva is in good condition. It is designed standing in *kāyotsarga pose* on a circular lotus pedestal supported by a square base with legs. A canopy of seven hooded snake is seen over his head. The auspicious *Śrīvatsa* mark, a rare occurrence in Orissa is noticed on its chest. Hairs on the head are arranged in spiral knots with *uṣniśa* at the centre. The *Yakṣa* figures in its sides are also shown with canopy of a three hooded snake.

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Both the hands of this figure are stretched up to the knees in close parallel to the body. Its youthful appearance is supported by its expanded chest, perfect anatomical treatment, and deep concentration of mind.

Of the three Jaina icons recovered from Kakatpur, two are preserved in the Orissa State Museum and one in Asutosh Museum of Calcutta. The image in Asutosh Museum is the figure of Tīrthaṅkara Chandraprabha. It stands in *kāyotsarga* posture on a lotus supported by a square pedestal which bears the conventional emblem, the crescent moon. The inert modelling of the body and heavy drowsiness of the face are symptomatic of the ultimate desiccation of the plastic art, Hairs on the head of the Tirthaṅkara are arranged in curled knots with *uṣniśa* at the centre. Both the hands are stretched up to the lower parts of the high region. The Ṛṣabhanātha figure from Kakatapur, (now in the Orissa State Museum) (Fig. 55) is also carved in standing posture on a double petalled lotus supported by a footed pedestal in front of which is bull, the *lāñchana* of the Tīrthaṅkara. Hairs on his head are arranged in matted locks, a few rolls of which conventionally seen falling on the shoulders. *Trivāli* is distinctly shown on the neck and hands run up to the knees exactly parallel to the body. This image of Ṛṣabhanātha is an example of fine workmanship, with a beautiful *jaṭā-bhāra*, a serene expression of the face and graceful outline of the body.

The other image is of Pārśvanātha (Fig. 56) carved seated in *yogāsana* in double petalled lotus displaying a canopy of seven hooded snake, *trivāli* in heck, snake as cognizance and dropping locks of hair on the head with *uṣniśa* at the centre.

Three Jaina icons in bronze, that are preserved in the Orissa State Museum have no find spots recorded. They include figures of Pārśvanātha (Fig. 59), Śāntinātha (Fig. 60) and Ambikā (Fig. 61). Both the Tīrthaṅkara figures are fashioned standing on double petalled lotuses supported by square footed pedestals displaying their conventional iconcgraphical features in a limited extent. Hairs in both cases are arranged in spiral locks with *uṣniśa* at the centre of Śāntinātha only. The Ambikā image of this group is designed seated on a double petalled lotus supported on eliptical base. She had the usual feature of a baby held in the left lap, a baby plucking mangoes in the right and seated Neminātha, her Tīrthaṅkara over head. She is profusely decked with a crown, necklace, earrings, girdle, a set of bangles, armlets and anklets.

Of the ninety-five bronze idols from Achutarajapur, only ten represent various Tīrthaṅkaras and *Śāsanadevīs* of Jaina pantheon. These ten Jaina icons are interesting on account of the artistic excellence displayed in them. No two images are alike which makes their local casting doubtful. To judge from their robeless features, the Tīrthaṅkaras it may be reasonably presumed that these icons were the donations of the votaries belonging to the *Digambara* sect. From this ten as many as four represent Āmra (Ambikā) the *Śāsanadevī* of Neminātha. Three of the images of Tīrthaṅkaras display fine artistic qualities. None of them is represented with the full panoply of prescribed *pratihāryas*. The heavenly tree, showers of celestial blossoms, heavenly music and drum are not represented in any of the images.

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In the images of Ambikā we generally found a small child in her lap and another but somewhat grown up child by her side and bunch of mangoes usually in her right hand, while above, branches, laden with mangoes. While discussing these figures D. Mitra,[31] considers the icon bearing Acc. No. 288, is artistically the best and most refreshing of the group. The soft and tender oval face with more than half closed eyes, full lips and benignly calm and inward looking expression, the warm and mellowed body with softly gliding contours, the dignified pose and the sensitivity of the luminous texture of the surface of this image of compelling beauty are reminiscent of the classical legacy. Bearing the imprint of a master artist with a high aesthetic vision, the image does not appear to be later than the eighth century A.D.

Dressed in a diaphanous *śāri* held by a girdle with a flower shaped clasp and an *uttariya* partly covering the chest in an *upavita* fashion, the icon is elegantly bejewelled in anklets, *valayas*, a short beaded *hāra*, armlets with a flower shaped central piece, large ear-studs and a short *mukuṭa*. The cloth and simple ornaments are treated in such a way that the beauty of the body has been enhanced effectively. Equally effectively rendered is the artistic bun-shaped coiffure leaving the full view of the charming face.

The lotus on which she is seated in *lalitāsana* pose rests on a footed throne with a moulded base. The edges of the lintel and jambs of the backrest are beaded. Near the ends of the lintel is a somewhat *āmalaka* shaped member, close to which is a beaded string hanging down wards. Above the lintel are mango twigs laden with fruits. Around her shoulders and head is a solid oval halo, turncated at base with a prominently beaded border, it is edged by leaf shaped flames. At the crown of the halo is an ornate floral motif hiding the view of the thick shaft of the umbrella. The latter is a succession of three gradually diminishing *chatras* the topmost one being crowned by a conical finial. Two streamers are seen floating below the lowest *chhatra*.

The second figure of Āmra bearing Acc No. 263 (Fig. 65) through soft and sensitive body modelling and having an analogous treatment in respect of costumes with the earlier one, presents some subtle differences. We can fell in it the tenderness, almost melting texture of the body but despite its rounded plasticity and comparable body features in the full bust, thin waist and gracefully feminine abdomen and thighs. The difference is more palpable in the face which is roundish and with pronouncedly curved eye-brows and open eyes. Though placid, the facial expression is not of intense inwardness. Her lotus seat is arrayed on a narrow hollowed pedestal with *khurā* shaped base.

The third Āmra figure (Acc. No. 289) (Fig. 66) represents a narrow chin. The face with open eyes is lit by the touch of a smile. Her well modelled body is relatively lighter and more supple, which is heightened by somewhat slim bodily features and the thin and high waist region and above all by the subtle flexious with the head turned slightly to her right. The calm dignity of the earlier images has given way to a lighter

31. D. Mitra, *Bronzes from Achutarajapur*, p. 45.

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and somewhat gay mood. There is a conscious attempt at the sophisticated refinement. Her lotus seat is placed on a footed oblong pedestal with a moulded base and a high recessed middle part which carry the lion, the mount of Āmra. Meant for Āmra and her Tīrthaṅkara Neminātha, the common long halo has a trefoiled upper part. Its raised border of three mouldings is edged by a series of beads. At the crown of the halo is a half flower capped by an umbrella with a conical finial and fluttering streamers.

The last of the series of Āmra figures bearing Acc. No. 279 (Fig. 279) presents a folkish charm in the expression of the jocularly smiling face with wide open eyes and heavy lips. The same folkish element is particularly apparent in the rendering of the child which is rudimentary and plaque like. The sitting posture is also not effectively rendered with the result that the legs appear shorter in proportion to the upper straight body. She is seated in *mahārājalilā* posture on a lotus with a single row of petals supported by an oblong pedestal open on three sides. Around the back of this *Śāsanadevi* is an oval halo with two overhanging clusters of mangoes near the top. Except for the rod like outline of two mouldings, the halo is open. The back side of the *Śāsanadevī* is almost flat.

The Ṛṣabhanātha image (Acc. No. 257) of Achutarajapur, observes D. Mitra[32] is highly interesting in view of its fine artistic qualities which are rather rare in the heiratic icons of the Jainas believing in extreme ascetecism and physical discipline with the result that the icons were more often than not rigid and formal. The artist of this piece, while adhering closely to the canonical prescriptions, admirably succeeded in projecting beautifully the *yoga* ideology not only in the *samaparyaṅkāsana*, *yogamudrā* and motionless pose (indicating the control of the body) but in the treatment of the serene and radiant face, with half closed eyes expressing detachment from worldly matters (*vairāgya bhāva*), concentration on supreme goal and complete absorption in meditation and high shoulders and somewhat inflated chest due to the controlling of the breath. The well built physiognomical features are disciplined, yet there is a touch of softness and sensitive grace in the youthful frame. The dignity of the form bereft of cloth and ornaments has been heightened by the effectively treated ornamental halo acting as the background.

Displaying an oval face, full lower lip, elongated ear lobes, half closed eyes as if fixed on the tip of the nose and an expanding chest this image of Ṛṣabhanātha is found seated in *yogamudrā* on a lotus resting on an oblong pedestal. The matted locks are arranged in a fairly high *jaṭāmukuṭa*, some locks being allowed to fall on shoulders.

The icon of Chandraprabha (Acc No. 254) (Fig. 62) even in the absence of details reveal high quality of the soft plastic treatment of the proportionate and somewhat fleshy physical frame and the articulation of the *yoga* ideology in the expression of the calm ovoid face. The legs are beautifully modelled. The other figure Chandraprabha, (Acc. No. 327) (Fig. 63) represents a thin aesthetic vision with the full roundish

32. D. Mitra, *Ibid.*, p. 48.

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face, elongated ear lobes, short neck, broad shoulders and expanded chest sharply narrowing down to a relatively thin waist. The sturdy physical frame is presented in rigid frontality, care not being taken to fashion the knee in a naturalistic way. Despite the slightly open full lips intended for a smile, the expression of the face, with prominently arched eye-brows, wide open eyes and eyeballs indicated by circular depressions, is hard.

The figure of Vāsapūjya (?) bearing Acc. No. 265 (Fig. 64) like that of the *Śāsanadevī* Āmra (Acc. No. 279) have an unmistakable stamp of the folk, rather tribal art. The icon appears to be the handiwork of an unskilled novice or a simple craftsman engaged in the preparation of clay terracotta or wooden figurines to cater only to the demands of common people. In the facial and physiognomical forms, crude modelling and decorations, the figures in this icon are primitive, hard and rigid. This robeless Tīrthaṅkara, with short protruding lips almost touching the stunted nose, bulging eyes and elongated ears displays the *yogamudrā*. The Tīrthaṅkara and the *Śāsanadevī* in the same piece wear anklets, a girdle or waist band, bangles, *upavīta*, a broad necklace with a disc shaped pendent, armlets, ear-studs and a *mukuṭa* each. The halo behind these figures is in the form of a beaded arch edged by leaf shaped flames or branches. At its crown is a small *chhatra* with a thick cylindrical shaft.

The icon (Acc. No. 295) has the oblong pedestal of the throne on a *khurā* shaped base and a semi-circular mould at the top. The two ends of the horizontal lintel of the solid backrest are in the form of a *makara* heads supported by posts. Behind the head of the Tīrthaṅkara (Acc. No. 318) is a roundish halo with a raised moulded border having a beaded line in the middle. Around it are closely knitted tongues of flames. At its crown is a floral finial. The plastic treatment of the disciplined body of this figure with the high shoulders and expanded chest slowly and steadily attenuating to a relatively narrow waist and placid full face with half closed eyes and meditative expression is effective and appropriate for an icon of a Tīrthaṅkara in meditation.

Pieces of Jaina icons in stone belonging to different periods are scattered all over the state and such places with artistic Jaina monuments, images etc. are the living reminders of deities, personages, events and happenings held sacred and memorable. Images attached to a paticular sect normally follow the canonical injunctions. Specific rules are given in art manuals for making an image artistically perfect and the authors of those manuals are well versed in sculptural art.

The distinguishing features of a Jaina Tīrthaṅkara image are its long hanging arms, the auspicious *śrivatsa* symbol, the mild form, youthful body and nudity. Other characteristics of such images seem to be the main figure being attended by *Yakṣa* and *Yakṣṇis* and the presence of the *kevaḷa* tree under which he attained the supreme knowledge besides, one or more of the eight *pratihāryas* which consists of heavenly tree, a throne seat, trilinear umbrella, halo, drum, showers of celestial blossoms, *chauries* and heavenly music. In a complete image all the eight *pratihāryas* are noticeable. *Śāsanadevaṭās* are to be noticed in front of the pedestal but when they appear in individual

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sculpture, the keynote to recognise, is the presence of a small Jīna figure on the top of the statue. Each Tīrthaṅkara (except their representation in Mathurā) is recognisable by cognizance or *china* usually placed below the image. The figures of Ṛṣabhanātha and Pārśvanātha have matted locks of hairs falling on the shoulders and canopy of a seven hooded snake overhead respectively. From the Gupta period onwards not only we find the *chaurī* bearers on either sides but also the *lāñchana* conspicuously present along with the Jaina Tīrthaṅkara figure.

Archaeological remains are abundant to show the popularity of Jaina faith, art and culture in different parts of Orissa during the early and later medieval periods. Podasingidi and Vaidakhia located in the Baula range hills of Keonjhar district yielded a number of Jaina icons in stone belonging to the early phase. The inscribed Ṛṣabha figure of this place is seated in meditative pose on a lotus pedestal with a bull below. In front of the bull seems to be a lamp and two devotees kneeling with their hands joined in adoration. On the top are flying *Gandharvas* with garland in hadns and the oval halo behind head. The figure has a well proportioned body, with half closed eyes indicating meditation, curly hair, an *uṣniśa* and elongated ears in Gupta tradition. The texture of stone of this image is composed of white and black bands giving an impression of transparent upper garment.

The second Ṛṣabhanātha image from this place as finds place in the Orissa State Museum (Fig. 87) is designed in *kāyotsarga* pose on a lion throne with *chaurī* bearers, flying figures with garlands, heavenly music, trilinear umbrella, halo and *lāñchana*, the bull. It too displays the characteristic features of Gupta tradition, half closed eyes, elongated ears and a beautiful *jaṭābhāra* as head dress with some locks falling on the shoulders. The body is proportionate and graceful. Both the figures are given a date in the 8th century A.D.

The Tīrthaṅkara images of Charampa (Figs. 102 and 103) are distinguished by deep-cut marks on the body. It is difficult to explain the significance of these marks which do not seem to be accidental. It is quite possible that through these marks the artist has tried to indicate the rigours of the austerities which the Tīrthaṅkara had to go through to attain knowledge and emancipation.

On the inner walls of Navamuni-Gumphā of Khandagiri are carved in high relief the figures of a number of Tīrthaṅkaras and *Śāsanadevīs* (Fig. 35). These Tīrthaṅkaras have their usual characteristics such as three tiered umbrellas flanked by a pair of hands playing on cymbals and attendants with fly-whisks. But none of them has a halo at the back or the auspicious *śrivatsa* mark on the chest. The treatment of the coiffure is varied. The *Śāsanadevis* decked with elegant ornaments, wore *dhotis* and transparent scarves cover their bodies and left shoulders.

In the Bārabhujī-Gumphā we find altogether twenty-five figures of Tīrthaṅkaras, Pārśvanātha being repeated twice covering the three walls of the inner chamber. The Pārśvanātha figure standing at the commencement of the series is larger in size than the

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rest and is stripped of all raiments. It evidently occupies the position of *muḷanāyaka*. The rest of the figures of Tīrthaṅkaras are in *yogāsana* on double petalled lotus pedestals supported by lions beneath the trees under which they attained their *kevaḷajñāna*. Above their heads are three tiered umbrellas. They are flanked on either side by an attendant holding a flywhisk. All except Pārśvanātha haloes behind their heads. Celestial music is indicated by cymbals played by hands of invisible *Gandharvas* and close to them are flying figures with garlands. The general appearance of all these figures is the same except for their distinctive *lāñchanas* carved below their lotus seats.

Below the Tīrthaṅkaras, in separate compartments are their respective *Śāsanadevīs* all of whom excepting Mahāmānasī, who is in *yogāsana* and Bahurupiṇī who is reclining on a cot are seated in *lalitāsana*. Twenty of them are on plain pedestals and four on lotus below which are their mounts. All, except Bahurupiṇī and Padmāvatī, the latter with a canopy of snake, have haloes behind their heads. The images of Chakreśvarī and Rohiṇī are also relieved on the inner verandah wall of the same cave. These figures appear to be slightly later than the ones relieved in the Navamunī Cave. The twenty-four figures of Tīrthaṅkaras and *Śāsanadevis* in respect of this cave maintained a uniform size, body decoration and artistic finish though their coiffure and decorative ornaments greatly differ in variety and details.

The Tīrthaṅkara figures both in standing and seated position of Mahāvīra-Gumphā represent crude workmanship (Fig. 38 to 48). Stylistically they are much later than their counterparts found in other caves of the place. The figure of Ṛṣabhanātha is the largest in the entire series. All of them have fly-whisk bearers, the standing ones further differentiated by the addition of *nāga* devotees. Over most of them trilinear umbrella is represented in the shape of miniature *piḍhadeul* surmounted by creepers, floral devices, inverted birds and semi-divine figures in various attitudes.

Three reliefs, two of Ṛṣabhanātha and one of Āmra, are carved against the back wall of cave No. 10 of Khandagiri (Fig. 52). Both the Ṛṣabhanātha figures are robeless and stand in *kāyotsarga* pose on double petalled lotus pedestals supported by lions. On their sides are eight *grahas* and two fly-whisk bearers. At the top of their heads are three tiered umbrellas flanked by cymbals and drums played by hands, below which are flying figures holding garlands. Āmra, whose left half is partially destroyed, is standing in captivating *tribhaṅga* pose under a mango tree above which her Jīna flanked by flying figures. Her mount, the lion is carved below the double-petalled lotus pedestal on which she is standing.

The three chlorite images of Ṛṣabhanātha (Figs. 49, 50 and 51) which are installed on the masonry altar at the rear end of the chamber of Mahāvīra-Gumphā stand robeless in *kāyotsarga* pose on double petalled lotus below which are their *lāñchana*, bull. On either side of their legs is a standing fly-whisk bearer drapped in a *dhoti* and decked in ornaments and above, are flying figures holding garlands and hands playing on cymbals and drums. The back-slabs in case of two of them are distinguished for the figures of eight planets having conventional attributes. The largest of the three has a trefoiled arch

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behind its head. The facial expression of the figures is highly pleasing so also is the youthful modelling of the body, particularly noteworthy is their coiffure where the artist has lavished all his skill. The *śrīvasta* mark is absent in all cases. The figures to judge from the workmanship are the work of the eleventh-twelfth century.[32]

The Museum at Khiching has in its collection a number of Jaina icons in stone. They are mostly in damaging condition. From the evidences they can be attributed to the 10th-11th century for they have retained local traits of sculptural details of the period of temple activity at the place.

The village Jhadesvarpur in Cuttack district yielded a large number of relics evidently belonging to the glorious period of Jainism. They excel all other works of Jaina art found elsewhere in Orissa. Figures of Tīrthaṅkaras and those of many *Ganadharas*, *Purvadharas*, *Śrāvakas*, and *Śrāvikas* have been recovered under the earth. Among these were found the figures of Jīna either absorbed in meditation in sitting posture or standing naked. The fine sculpturing of those figures produce a striking impression. They are of beautiful chlorite stone.

The Ṛṣabhanātha image of Adasapur (Fig. 81) stands in *kāyotsarga* pose with solemn and sublime grandeur. Although he is perfectly naked, his hairs on the head are arranged in *jaṭā* set with jewels. A few strands of the *jaṭā* fall on the shoulders. The lotus petalled aura (*prabhāmaṇḍala*) round his head lends divine dignity to the expression of his face which with half closed eyes shows absorption in meditation.

The other Tīrthaṅkara image of the place is also carved standing in *kāyotsarga* pose and in complete nudity. On both sides of it eigtht planets have been depicted in meditative posture seated on lotus pedestals. An umbrella has been depicted just above his head which had curled locks of hairs. While a *makara toraṇa* as decorative design is visible at the back. The halo behind head is stylised in three bands of scroll work and is oblong in shape. Divine musicians remaining invisible are noticed at the top of the slab on both sides playing with cymbals. Flying *Gandharvas* with garlands in hands appear on either corners of the slab. *Champak* flower marks on either side of the aura seem to be an added feature of the image.

The figures of *Yakṣa* Gomedha and *Yakṣiṇī* Ambikā are carved seated in *lalitāsana* pose on respective lotus pedestals designed in a common slab containing a series of seven devotees. They wore simple loin cloths in the same style and bear on them same types of ornaments, the only exception being in the conical head dress of the *Yakṣa* and the round hair knot of his consort. The mango tree is depicted in the background. From the trunk of the tree a baby is found swinging in between *Yakṣa* and *Yakṣiṇī*. At the top, Tīrthaṅkara Neminātha is found seated in *yogāsana*, on a lotus pedestal. On both sides of the Tīrthaṅkara, the *chaurī* bearers are also depicted with artistic care. The image on the whole reveals a success of the Jaina sculptor who has been able to combine here the decorative beauty with plastic quality.

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On close examination of the Jaina icons in stone of different periods in Orissa it is evident that each of the twenty-four Tīrthaṅkaras and *Śāsanadevīs* has traditionally a sign or mark known as *lāñchana* specially attributed to him or her. Jaina Tīrthaṅkara images being very similar to each other, it was perhaps thought necessary to assign marks to each of them for purposes of distinction. In the absence of *lāñchanas*, inscriptions, hair style and attendants are the only available means for identification of individual Tīrthaṅkaras. These marks are usually carved at the centre of the pedestal just below the lotus seat or at times in front of the central lotus petal. These marks usually consist of animals, birds, reptiles, flowers and objects like pitchers, conch-shells, *vajra*, moon, *svastika*, *nandyāvrata*, etc. and convey artistic tradition of the period of their execution.

The Tīrthaṅkaras, *Śāsanadevīs* and other Jaina divinities are each provided with some kind of seat whose material contents however cannot be determined in stone. In earlier varieties these seats are left plain. In its developed phase their upper parts were fashioned in one or two rows of petals of lotus flowers. In exceptional cases, decorative covering was spread over the lotus seat, a portion of which even seen falling in front. These lotus seats also on some cases were supported by lions either seated at ease facing to the front or rampart or seated back to back flanking the mark of cognizance carved in the centre of the pedestal. In cases of bronze icons the lotus seat is supported by an oval or rectangular hollowed base supported by legs at each corner. In rare instances instead of the lions we notice *Gajasiṁha* motifs or emblems of the Tīrthaṅkara like that of Neminatha were also supporting the pedestal.

Besides the mark of cognizance and the supporting animals the stem of the lotus flower at times seen originating from the bottom of the pedestals in highly finished icons. Devotees in kneeling position and folded hands, heaps of offerings at times on separate pedestals, figures of *Yakṣas* and *Yakṣiṇīs* displaying emblems in hands and mount are also noticed in the lower parts of the pedestals. With all Parsvanatha figures *Nāga kanyās* or *Nāga* devotees are a normal feature of representation within the pedestal in addition to the coiled snake.

Chauri bearers are invariably represented in standing fashion with fly-whisks in hands across their shoulders. The *chauri* is held in one hand and the other rests on the hip. In some cases these figures flank the Tīrthaṅkaras standing on the same common pedestal, but in other cases separate lotus pedestals or elephants are provided to them. The *chauri* bearers of the first Ṛṣabhanātha image of Cave No. 10 of Khandagiri are shown above the *graha* figures leaving the conventional place. In all cases they are profusely decked with costumes and decorative ornaments, though the Tīrthaṅkaras to whom they attend are shown naked. These *chauri* bearers are not traced with the figure No. 11 of Balasore Museum and Chandraprabha image of Narasiṁhapur temple in Jajpur area. At least two Ṛṣabhanātha figures from Suai and one Mahāvīra figure in the reserve collection of Orissa State Museum represent their attending divinities with *champak* flowers in hand instead of the conventional fly-whisk.

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The Tīrthaṅkara images in some cases are conceived within decorative *toraṇas*, the ends of the horizontal bars of which fitted with *makara* or elephant heads. In exceptional cases chains of pearls are falling from the mouths of these figures. The horizontal bars on the other hand are relieved with floral medallions, beaded and wavy lines as well as various geometrical patterns. In case of the Chandraprabha image of Hatamala the horizontal bar is supported by tapering shafts with neckings and *ghaṭa* bases. The two ends of the bar are crowned by lion figures. The *makara* heads attached to the *toraṇa* of the Tīrthaṅkara image of Martasol display chains of pearls falling from their mouths (Fig. 95). The Ṛṣabhanātha image of Chadheibar is envisaged within a *Piḍha* shaped miniature *deuḷ*. Similarly a Tīrthaṅkara image from B. Singpur displays *Gajasiṁha* motif and the figure of Ṛṣabhanātha from Baudei (near Turintira) (Fig. 54) is flanked by a pair of *viḍālas* looking opposite directions. Besides, the marks of lotus and *champak* flowers, the Tīrthaṅkara image bearing Acc. No. 50 of the Orissa State Museum represent a pair of geese at the base of the trefoiled arch over head. Mark of *champak* flowers has become a convention with the Ṛṣabhanātha figures of Nibharana (Fig. 53), Panchagaon (Fig. 57), Jagannatha temple Suai and few other places of Koraput district. The Chakreśwari image of Suai also displays *champak* flower on either side of the stele.

Aṣṭagrahas are generally figured vertically on both sides of some Tīrthaṅkaras in standing fashion. In the iconographic representation of the *grahadevatās*, the prevailing custom of the locality was followed. In rare cases they are however placed in a row in front of the lotus pedestal. Each Tīrthaṅkara image is associated with a particular tree which normally found depicted symbolically surmounting the sacred umbrella. In case of Tīrthaṅkara figures they are shown in the shape of a few leaves spreading on either side of the umbrella. But in case of Āmra (Ambikā) this mango tree most lavishly displayed behind the seated or standing figures. The image of Neminatha is uniformly perched in the midst of mango leaves. In rare cases, however, a small child is seen swinging from the trunk of the tree from which place it branches to the sides. In well finished figures the leaves are carved in detail and supplemented with mango fruits. The representation of tree in case of the Ambikā figure of Kachela (Fig.119) and that of the *Navamunī* cave of Khandagiri (Fig.35) are quite noteworthy in view of their delicate carvings and lavish representations. In the Ambikā figure preserved at Dhenkanal branch Museum, the mango tree appears to have been designed at the left side of the figure, near which her mount, the lion is carved, passionately looking towards the deity. The representation of the trees with the Tirthaṅkara figures have become highly conventional and it is not posssible to identify them in stone sculptures even belonging to different periods.

Both the seated and standing Pārśvanātha figures in Orissa are provided with a canopy of seven hooded snake. In case of the seated figures the hoods just cover the head of the Tīrthaṅkara. But in cases of standing images the coils of the snake originating from the pedestal are gathered at the back. The Pārśvanātha images kept in the Jagannatha temple of Baripada are provided, one with a canopy of nine hoods and the other with thirteen hoods (Fig.105). The snake coils rolled behind the Pārśvanātha figures of Koisali and that of Ayodhya are remarkably fashioned. The figure of Supārśvanātha is

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having a canopy of five hooded snake and the semi *Nagā* and Nagi devotees below pedestal are shown with canopies of three hooded snakes. In exceptional cases the pedestal of Pārśvanātha figures contain miniature representation of a coiled snake.

Trilinear umbrella forms another significant item in the right *pratihāryas* of the Jainas. This umbrella in three folds is usually shown over the head of the Tīrthaṅkaras. In some cases, they are very much decorated and in others they are shown in out line only. In most of the Tīrthaṅkara figures of Mahāvīra-Gumphā at Khandagiri, the umbrella is designed in the pattern of *piḍha deuḷ*. In earlier phases neither the staff to which the folds are attached nor the knob over it are traced. In most of the Tīrthaṅkara figures of Kachela in Koraput district the staffs are decorated in ribbed designs and the conical knobs shown in sections. The outer face of the umbrella folds in some cases are arranged in lotus petals fronted by rows of beads, in its outer edges. The Ṛṣabhanātha image of Beguniabindha now kept in the Khiching Museum displays a series of beaded chains in looped design over the projected parts of the trilinear umbrella. In case of some bronze figures, streamers are attached to the edge of the lower fold of the trilinear umbrella. The umbrella over the head of Tīrthaṅkara image of Beguniabindha referred to above is supplemented by a *Kīrttimukha* from the mouth of which several chains of pearls are falling.

Flying *Gandharvas* holding garlands in hands, a feature not only envisaged on either top corners of Jaina Tīrthaṅkaras but also forms a part of most of the sculptures in Buddhist and Brahmanic pantheon. In Jaina icons in stone they are depicted hovering in the sky either one or in pairs on each side. These figures are entirely absent with the Tīrthaṅkara figures of Navamunī-Gumphā in Khandagiri hill (Fig.35). The garlands in their hands are mostly finished in a rolled fashion without any indication to the details of particular flowers tagged in to it.

In addition to the floral ovation, hands of invisible *Gandharvas* and *Kinnaras* also seen beating pairs of cymbals or a drum to produce heavenly music (*divyadhuni*) on either side of the sacred umbrella. In rare cases however full figures of these heavenly damsels and semi divine figures are depicted playing with various musical instruments including blowing of conch-shells. These *Gandharvas* are often represented on elephants displaying flywhisks in hands on either side of the Tīrthaṅkara at the top. In several Tīrthaṅkara image of Koraput district, a tubular drum ribbed in outer sides is usually kept at the centre of slab at the top. Occasionally figures of both the palms are shown distinctly attached to the cymbals or the drum.

Halo or *Prabhāmaṇḍala* of beautiful radiance forming one of the items under the eight *pratihāryas* has also been depicted behind the head of most of the Tīrthaṅkaras and *Śāsanadevi* figures of Orissa except however the figures in the Navamunī-Gumphā of Khandagiri hill (Fig.35). They are normally attached to the Gods, Goddesses and those attained the status of Godhood through their noble and benevolent deeds. In earlier form they were entirely plain and eliptical in shape. Occasionally these plain haloes were given a beaded border. In the next stage they appear to be circular in design either

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entirely plain or with simple decoration in lotus petals and beaded chains. In more elaborate ones the visible surface was very delicately designed with profuse representation of lotus petals, floral medallions, auspicious marks, diamond shaped designs and various linear motifs. In complicated ones, they are designed in two sections, one inner and the other outer and both are equally decorated. The halo behind the figures of Koraput district are very richly decorated, the most noteworthy of the one being available with the Ṛṣabhanātha image of Kachela. Halo behind head of divine figures in a later stage is replaced by trifoiled or pentafolia arch as noticed with the Tīrthaṅkara figures of Mahāvīra-Gumphā of Khandagiri, the Tīrthaṅkara image bearing Acc. No. 50 of Orissa State Museum and the Ṛṣabhanātha figure of Nibharana. The outer bands of these arches are decorated with beaded chains and floral medallions. In exceptional cases they are surmounted by creepers, patches of lotus and *champak* marks and inverted parrots. The top of these arches in some cases are crowned by *kirtimukha* or with a conical object.

Trivāli of three folds in the neck of all Tīrthaṅkara images are distinctly shown. The hairs in the head of Tīrthaṅkaras except Ṛṣabhanātha are arranged in spiral curls with occasional evidence of *Uṣniśa* at the centre. In case of Ṛṣabhanātha, the hairs are arranged in matted locks and placed conically above the head allowing a few strands falling on the shoulders. The *Śāsanadevis* have the hair-do modelled in the conventional fashion of the period. They are mostly combed towards the top and tied in a chaplet. In other case the collected hairs on the head are shown tied in a bulging knot tilting to one side. The head of these ladies are set with bejewelled crowns or at times with well decorated fore-head ornaments. They too are provided with ornaments for the neck, ears, waist, arms, wrists and ankles and draped in the lower parts. The Ambikā figures of Podasingidi (Figs. 85 & 86) and Kachela (Fig. 119) and the *Śāsanadevi* figures of Bārabhujī-Gumphā of Khandagiri are very elaborately decorated with costumes and ornaments. The necklace ranging from simple beaded chains to multi-stranded ones are mostly set with lockets. The girdles are fitted with floral medallions and tassels. Occasinally the folds of the drapery are distinctly visible even up to the ankles as in case of the Ambikā figure of Kachela. The Rohiṇī image of Suai is provided with a conical shaped *mukuṭa*, a multi-stranded necklace, girdle set with a central locket, *upavita*, earrings and a series of bangles in each hand. An auspicious mark on the chest of Jaina icons in Orissa is very rarely noticed. The bronze Pārśvanātha image of Bhanapur (Fig.79), the Ṛṣabhanātha images of Dalamundai of Cuttack (Fig.74), Kachela and Jeypore (Fig.123), are however shown with such a mark on the chest.

Among the great religions of India, certain symbolic postures in hands and legs play prominent parts in spiritual contemplation. They are believed to be aids to mental concentration. We find several such poses like *kāyotsarga*, *yogāsana*, *lalitāsana*, *mahārājalilā* and *tribhaṅga* associated with sitting or standing Tīrthaṅkaras and *Śāsanadevīs* of Orissa. The *Śāsanadevis* display *abhaya*, *varada*, *añjali*, *tarjani* and *vitarka mudrās* in their hands in addition to the numerous varieties of emblems ranging from deadly weapons of war to manuscripts, musical instruments, rosary, waterpot, crescent moon, baby on the lap, flowers, fruits and branches of trees. They have their designs corresponding to the type prevalent during the period or conventionalised by art treatises.

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The history of Jainism in Orissa as revealed through sculptural art from early historical times to the late medieval period is fascinating. In the early medieval period one could say that stylistically Gupta idiom lingered and served as the basis for the Jaina sculptures, as for the sculptures of other denominations till the eight-ninth century. During the subsequent period local stylisation set in and this developed into stylistic degeneration after the thirteenth century. In the later phase there ensued brisk artistic activities under the patronage of Jaina migrants from western India. The Jaina communities of western India were and still are mostly of *Śvetāmbara* persuation. The *Śvetāmbaras* generally prefer to have images carved in white marble for installation in their temples. As marble is not available in this part of the country the Jaina patrons have to import polished images in marble chiefly from Rajasthan which was and is the most reputed centre of marble carving for consecration in the land of their adoption. Jaina sculptures in Orissa of this phase are mostly brought from Rajasthan. Instances can be given from the abundance of marble sculptures preserved in the Jaina temples on the crest of Khandagiri and the shrines located in Jaunliapatti and Alamchandabazar of Cuttack town. The colossal image of Parsvanatha in black marble, which is enshrined in the marble shrine close to the entrance of the Jaina temple of Khandagiri, is modern, being installed in 1950.

"The avowed aim of the Jaina religion is the perfection of man or the transformation of the individual mundane soul (*ātman*) into the very state of Godhood (*Paramātman*). It exhorts and helps to bring out the divinity inherent in a person through the realisation of the spiritual self. The path generally is one of severe discipline, self control, renunciation and austerity. But art, too, may be said to be in a way one of the purest means to attain and become one with the Divine and it would perhaps not be an exaggeration to say that nothing more nearly approaches the spirit of true religion than the spirit of true art. It is probably why the Jainas have always patronised and cultivated the different forms and styles of fine arts. They were no doubt to serve primarily as hand-maids to religion but they also helped to soften the rigorous austerity of the path. The emotional, devotional and popular aspects of the creed as well necessitated the creation of various works of art and architecture and in making them really beautiful no pains or money were spared. Nevertheless the spirit of Jaina religion is clearly reflected in its art which though very varied and luxuriant is characterised by a marked absence of the erotic vulgar or common. It is rather sober, sublime and uplifting, inspiring feelings of self abrogation, peace and equanimity, besides giving aesthetic pleasure. A sort of unworldliness that is attached to it is conducive to the attainment of spiritual contemplation and the upper reaches of self realisation".[33]

33. J.P. Jain, *Jaina Art and Architecture*, A. Ghosh, (Ed.), Vol. I, p. 35.

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6

Jaina Iconography of Orissa

Literary sources for a study of Jaina iconography, date from the earliest known Jaina texts, namely, the Jaina canonical literature of the *Aṅgas* and *Upāṅgas*. But no definite canon about the iconometry or iconography of Jaina images is found. Of course we have references to Jaina images and shrines in the stock descriptions of the *Siddhāyatanas*. These descriptions include other items of Jaina worship such as the *stūpas*, the *māṇa-stambha*, etc. The torso and legs of a Tīrthaṅkara sculpture, with Mauryan polish on it, obtained from Lohānipur near Pataliputra, shows that at least in the age of Samprati, the grandson of Aśoka, worship of Tīrthaṅkara images had already come into vogue[1]. Jaina traditions, speak of Samprati being converted to Jainism by Ārya Suhasti.[2] Epigraphic evidence also seems to prove that the practice of image worship was current among the Jainas in eastern India even in the pre-Mauryan times. There is a possible reference in the Hāthī-Gumphā inscription to the removal of Kaliṅga Jīna from Kaliṅga to Pataliputra by the Magadhan king Nanda at the time of his invasion of Kaliṅga and its subsequent recovery by the Chedi monarch Khāravela, who invaded Magadha in the first century B.C. That the practice was well established in the northern India in the centuries immediately preceding and following the Christian era is fully proved by a number of well carved Jaina images and several *Āyagāpaṭas* (votive tablets) with Jaina figures in their centre and *aṣṭamaṅgalas* (eight auspicious marks) on their borders which have been profusely discovered in Mathurā.

But from the scanty evidences, it is clear that Jainism as practised in those days in Orissa did not involve the worship of images, for not a single Jaina Tīrthaṅkara appears in the original carvings of Udayagiri and Khandagiri caves, the known earliest Jaina site in Orissa. In the absence of any early Jaina image, it is difficult to identify the Jīna of Kaliṅga mentioned in line thirteen of the Hāthī-Gumphā inscription of Khāravela with the image of a Tīrthaṅkara. On the other hand, it appears that the worship of symbols was in vogue at that time among the Jainas as among the Buddhists. Jaya-Vijaya-Gumphā (Fig. 14) and Ananta-Gumphā of Udayagiri and Khandagiri hills

1. D. Mitra, *Jaina Art & Architecture*, Vol. I, A. Ghosh, (Ed.), p. 71.
2. U.P. Shah, *Jaina Art and Architecture*, Vol. III, A. Ghosh, (Ed.), p. 465-66.

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respectively depict a tree being worshipped by devotees. Again Mañchapurī-Gumphā of Udayagiri shows an unidentifiable symbol being honoured by a royal family (Fig. 15). On the back wall of Ananta-Gumphā at Khandagiri, appears a *nandipada* on a pedestal flanked on either side by a set of three symbols, a triangle headed one, *śrīvatsa* and *svastika* without forming part of a scene, all of which are also represented on the Jaina *āyagāpaṭas* of the Kushan period from Mathurā. The Hāthī-Gumphā inscription of Khāravela is also enclosed between two pairs of such symbols, one to the left of line 1-2, the second to the left of line 3-5, the third at the end of line 3 and the fourth at the end of line 16-17. Besides, some of them are repeated over the pointed archbands of Rāṇī-Gumphā, Gaṇeśa-Gumphā and Ananta-Gumphā. Carving of the triangle headed symbol as well as the *svastika* are also found in the Bāgha-Gumphā. These symbols are regarded by the Jainas as good omen and form four of the eight auspicious objects (*aṣṭamaṅgala*).

Three worship has been vividly depicted in the third tympanum of Ananta-Gumphā and in the back wall of Jaya-Vijaya-Gumphā being honoured by devotees with floral offerings reverently held in their hands and carried by flying *Vidyādharas*. These panels are counterparts of the adoration of *bo*-tree of which so many representations are available in the sculptures of the Buddhist shrines at Sāñchi and Amarāvatī.

We have at both Maheñjodāro and Harappa two forms of tree worship represented, one in which the tree itself is worshipped in its natural form, the other in which, the tree spirit is personified and endowed with human shape and human attributes. This is precisely what we find also in the sculptures of Bhārhut and Sāñchī and others of the early Indian school. In such cases as there, it is the tree itself that is personified as a deity and becomes an object of worship and there can be no doubt that such personification is illustrated on our Indus seals. In later Jaina sculptures this tree had to be introduced on sculpture of Tīrthaṅkara by showing its foliage spread over his head, because of the great popular appeal the tree had in ancient India. Tne *Śāsanadevī* like Ambā or Ambikā is also represented in the canonical literature as seated or standing under mango tree.

Along with the conception of trees may be noted the conceptions of the Tree of Life and the wish-fulfilling Tree (*Kalpadruma*) in Brahmanical and Buddhist texts. Jaina texts also speak of ten *Kalpa-drumas*. These are described in detail in the *Jaṁvudvipa-prajñāpati*. Hemachandra describes ten kinds of *Kalpa*-tree in the *Uttarakurus* as follows. The ten kinds of wishing trees, *madyāṅgas*, etc., always give to people whatever they desire without effort on their part. Among these, *madyāṅgas* give wine, the *bṛṅgas* dishes, the *turyāṅgas* choice musical instruments. The *dipa-śikhās* and *jyotiṣkas* give wonderful light, the *Chitrāṅgas* furnish ornaments, the *chitrarasas*, in turn, food. The *manyāṅgas* furnish ornaments, the *gehakāras* houses and the *anargas* various kinds of divine apparel.

The Jainas have assigned the spirits connected with the tree worship to the class of *Vyāntara* Gods. The *Vyāntaras* are sub-divided into eight groups, *pisāchas*, *bhutas*,

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Yakṣas, *Rākṣāsas*, *Kinnaras*, *Kiṁpuraṣas*, *Mahārāgas* (*Nāgas*) and *Gandharvas*. Each group has on its crest the symbol (of a tree) in the following order—the *Kadaṁba Śulasa*, *Vaṭa*, *Khatvāṅga*, *Aśoka*, *Champak*, *Nāga* and *Tumbaru* according to the *Śvetāmbara* tradition. The *Digambara* list substitutes the *Badari*—tree for the *Khatvāṅga*. *Khatvāṅga* alone does not seem to be a tree in the *Śvetāmbara* list.

Belief in auspicious dreams is very ancient in India. When a would be Tīrthaṅkara descends from heaven into earth his mother sees certain dreams which are regarded as auspicious. According to the *Śvetāmbara* belief the mother sees fourteen different objects in the dream, while according to the *Digambara* sect the dreams are sixteen in number. The fourteen dreams seen by the mother of Mahāvīra are described in detail in the *Kalpa Sūtra*. (1) a white elephant, large and beautiful with four tusks, (2) a white bull surrounded by diffusion of light, with a charming hump and horns greased at lips, (3) a sportive lion, white and beautiful, with a flapping tail and protruding tongue, (4) the goddess *Śri*, four armed, adorned with ornaments, carrying the lotuses and lustrated by elephants, (5) a garland of various flowers, (6) the full moon, (7) the red sun, (8) a wondrous beautiful banner fastened to a golden staff, with a lion on top, (9) a full vase, filled with water and lotuses, the abode of fortune, (10) a large lake full of lotuses and acquatic animals, (11) the ocean of milk, with agitated water, full of acquatic animals, (12) the celestial palace (*devavimāna*) of numerous columns with hanging garlands, decorated with pictures of sculptures, (13) the jewel-heap (*ratnarāśi*) with all sorts of jewels, and (14) smokeless fire with flame in constant motion.

Kalpa Sutra miniatures show representations of these dreams either alone or in a group. Dreams are also represented in stone reliefs of the lives of different Jinas. Representation of sixteen dreams are popular amongst the *Digambara* Jainas and are often carved on door lintels of shrines, an early specimen of these being available on the door frame of the Śāntināth temple at Khajuraho.[3]

K.S. Behera[4] finds traces of these dreams in the relief sculptures of Ananta-Gumphā of Khandagiri and Alakāpurī-Gumphā of Udayagiri.

The tympana of Ananta-Gumphā are specially noteworthy for their carvings. Beginning from the left, the first tympanum shows in low relief a four tusked elephant flanked by attending elephants of which the left one alone is preserved. The elephant which is shown in profile, carries a lotus stalk and buds for the noble elephant in the centre. A lotus is held up similarly on the right side but the attending elephant is missing. This suggested that the relief represents a scene from *Chhadanta Jātaka* where the elephant king is shown with his two wives. N.K. Sahu[5] refers to this suggestion but he is more inclined to identify the royal elephant of the first tympanum with the rain producing white elephant of the *Vessāntara Jātaka* which averted drought and famine in

3. U.P. Shah, *Ibid*, p. 489.
4. *Proceedings of the International Seminar on Buddhism & Jainism*, Cuttack, 1976,
5. N.K. Sahu, *History of Orissa*, Vol. I, p. 385

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Kaliṅga. But in view of the Jaina affiliation of the carves it is to be identified with the elephant which Trisala saw in her first dream. The high status and sanctity of the elephant are brought out by its central position and the lotus worship offered to it. The four tusks of the elephant leave no room for doubt that the artist had in the mind the first dream of Trisala since it was in this form that the elephant appeared in the dream. Again Alakāpurī Gumphā, in its upper cell depicts a four tusked elephant in one of the inner brackets of the verandah. The high status of the elephant is evident from the fact that it is attended upon by two other elephants, one holding a *chhatra* (umbrella) and the other a *chāmara* (fly-whisk). In this particular case also the elephant distinguished by its four tusks, could be taken for the noble elephant seen by Trisala in her first dream.

The second tympanum of Ananta-Gumphā depicts a royal personage on a chariot drawn by four horses. In the back ground are shown the sun and the moon. Scholars generally identify the figure with the sun God but this interpretation is less certain since the sun God is shown in the disc form in the relief. N.K. Sahu also doubts the identification. Therefore it does not seem justified to associate this royal figure with sun worship. It is possible that the main aim of the artist was to depict a *Vimāna* or an aerial chariot in the relief. The sun and the moon seem to indicate the stellar world. The Jainas use the *Vimāna* in the sense of celestial abode. However, the word "*Vimāna*" for chariot is commonly used in the Buddhist literature. In the inscriptions of Aśoka, the same word occurs and it is generally translated as "aerial chariot", "cars of the Gods." To take it as a celestial palace only is to limit its meaning.

Thus in the panel we get representations of the sun, the moon and the aerial chariot. In addition, the artist has shown a metal jar and a banner, for in the right hand corner, a pot bellied dwarf holds a spouted water jar in his left hand and seems to carry a banner in the right hand. As already noted these are associated with the dreams of Trisala.

The subject matter of the third tympanum is the anointing of the Goddess. *Śri* and the lotus lake. In the relief *Śri* is shown standing on the lotus lake "anointed with the water from the strong and large trunks of guardian elephants." The lotuses in the lake are licked by gay birds.

The door-way arches of Ananta-Gumpha are relieved with lions and bulls and lions as capitals. Thus it is possible to identify some of the dreams of Trisala in the art of the caves. The simplicity and directness of expression lend further charm to the scenes.

The *aṣṭa-maṅgalas*, familiar to both the sects, are known to Jaina worship from ancient times. There are a few variations in the *Śvetāmbara* and *Digambara* lists of these objects. According to the *Śvetāmbara* canonical text *Aupapātika Sutra*, they are, *svastika*, *Śrivatsa*, *nadyāvrata*, *vandhamāṅka* (powder flask), the full vase, *darpana* (*mirror*) and *matsya* (or *matsya-yugma*, a pair of fish). These are often referred to in Jaina texts including canonical works, as decorating tops of architraves or ramparts or placed on *chaitya* trees and platforms, or painted on walls and so on. The *aṣṭa-maṅgala* symbols are interesting since they are supported by evidence on *āyagāpaṭas* of the Kushana age.

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The *aṣṭa-maṅgalas* are worshipped in Jaina rites. The Āchara-dinakāra, a *Śvetāmbara* text of the fourteenth century, attempts to explain the conception behind each of these symbols. According to it, the *kalasa* is worshipped because the Jīna is verily like a *kalasa* in his family. The mirror is for seeing one's true self. The *bhadrāsana* is worshipped as it is sanctified by the feet of blessed Lord, the *vardhamānaka* is suggestive of increase of wealth, fame, merit, etc. It is said that the highest knowledge has manifested itself from the heart of the Jīna in the form of the *Śrīvatsa* mark on his chest. *Śvastika*, according to this text signifies *Śānti* or peace. The *nandyāvrata* diagram with its nine points stands for the nine *nidhis* (treasures). The pair of fish, the symbol of cupids banner, is said to come to worship, the Jīna has defeated the god of love. Obviously the above explanations are to be regarded as the Jaina conceptions behind the various symbols which seem to be of ancient Indian stock common to all sects.[6]

The *Digambara* tradition gives the following set of *aṣṭamangalas* : (1) *bhṛṅgara*, a type of vessel, (2) *kalasa*, the full vase, (3) *darpaṇa*, the mirror, (4) *chāmara*, the fly-whisk, (5) *dhvaja* the banner, (6) *Vyājana*, the fan, (7) *chhatra*, the parasol, and (8) *suprastiṣṭha*, the asupicious seats.

Jaina traditions of both sects refer to *Siddha yatanas* (shrines of *Siddhas*) containing images of Tīrthaṅkaras known as *Śāśvata Jinas*. These images are of four Tīrthaṅkaras, namely, Chandrānana, Virasena, Ṛṣabha and Vardhamāna. They are called *Śāsvata Jinas* because in every *Utsarpiṇī* or *Avasarpiṇī* the names of these four Tīrthaṅkaras are always repeated. At the back of these idols of the Jinas are figures of umbrella bearers, gracefully holding white umbrellas, wreaths and garlands of flowers, extremely white and lustrous, like silver, the moon, etc. On each side of the image of the Jīna are two figures of the fly-whisk bearers, in front of the Jīna is a pair (one on each side) of *Nāga* figures of *Yakṣas*, *Bhutas* and of the *Kunda-dhāras* (same as *maṅgala-kalasas* or pots of sandal wood paste), *bhṛṅgaras* (jars), mirrors, dishes, vessels, seats, boxes of jewels of variegated hues, necks of horses, elephants, men, Kinnaras *Kiṁpurasas*, *Mahorāgas*, *Gandharvas*, bulls caskets of flowers, garlands, powders, mops of peacock feathers, baskets, (*pāṭalika*) of flowers, lion thrones, umbrellas, fly-whisks, oil pots, pots containing various cosmetics and eight banners. The above description possibly fits to the standing images.

On comparison with available archaeological evidences, this account does not appear to reflect an age earlier than the early centuries of the Christian era. On the Jaina figures of this period obtained from Mathurā, we do find on each side of a Jīna an attendant *chauri* bearer or a *Nāga* figure with folded hands, and occasionally a *mālādhara* (garland bearer) on each side at the top of the sculptures, an umbrella above the head of the Jīna.

The above account makes no reference to the *lāñchanas* of Jinas nor of figures of *Śāsanadevatas* which are also absent in Mathurā during Kushana period. Marks on

6. U.P. Shah, *Jaina Art and Architectures*, Vol. III, p. 492.

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soles of feet and palms, hands and the *Śrīvatsa* mark on chest, etc. taken from traditions of *mahāpuraṣa lakṣaṇa* came to be regarded as chief characteristics of a Tirthaṅkara image. The texts do not refer to garments on the figure of the Jīna.

Jaina traditions maintained that the Tīrthaṅkaras have certain extraordinary qualities (*atisayas*). But the group of eight *mahāpratihāryas*, well known as the *Parikara* of the Jina image, is not separated in the list of the *atisayas* given in early texts like the *Samavdyāṅga Sūtra*. The emphasis on, only eight, *atisayas* treated as *mahāpratihāryas* came with the emergence of the full-fledged *parikāra* on images of both the sects. The process was gradual as can be seen by comparison of Tīrthaṅkara sculptures of the Kushāna and Gupta periods with those of the post-Gupta and medieval periods. The *aṣṭamahāpratihāryas* as per the text consists of (1) a heavenly tree, (2) a throne seat, (3) trilinear umbrella and lion throne, (4) aura or a beautiful radiance, (5) drum (*divyadhunī*), (6) showers of celestial blossoms, (7) two chauries, and (8) heavenly music.

The different Tīrthaṅkaras are identified with the help of *lāñchanas* carved on or below their seats. Both the sects give lists of these recognising symbols. A comparison of the list of *lāñchanas* of both sects shows that the points of difference are with regard to the cognizance of (1) the fourteenth Jīna Ananta, who has the falcon symbol according to Hema Chandra but the bear according to the *Digambaras*, (2) of the tenth Jīna Sitala, who has *Śrīvatsa* (Hemachandra) but the *Svastika* (*Tiloya paṇṇanti*), or the *Śrī-druma* (*Pratiṣṭhāsarodhara*) according to the *Digambaras*, and (3) of Arānātha, the eighteenth Jīna who has the fish-symbol according to the *Digambaras* but the *nandyāvarata* according to the *Śvētambaras*.[7]

The respective *lāñchanas* of the Tīrthaṅkara made very late appearance on the sculptural representations and the different cognizances, specially the different animal symbols signify the influence of a primitive religion and society based on totemism upon Jainism. The *Vṛṣa lāñchana* pertaining to the first Jina Ādinātha or Ṛṣabhanātha speaks about the influence of the bull cult on Jainism and traces of which may be seen manifested on the Indus valley seals of the dim protohistoric past. In the *pithikā* of the early Jaina sculptures we do not find such a varied form of *lāñchana*, instead we find below their seat the dharmachakra like the Budha image.[8]

A noteworthy feature in Jaina inconography is the complete agreement in both the sects about the names of all the twenty-four Tīrthaṅkaras.

Images of Tīrthaṅkaras were made of costly gems, metals, stones, wood and clay. The *Achāradinaṅkara* observes U.P. Shah lays down certain injunctions on the selection of any of these materials.[9]

7 U.P. Shah, *Ibid*, p. 469.

8. D.K. Chakravarti, *Chotelal Smriti Grantha*, p. 47.

9. U.P. Shah, *Jaina Art and Architecture*, Vol. III, A. Ghosh, (Ed.), p. 471.

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According to this text, one can prepare images of gold, silver or copper, but never of bronze, *kāṁsya*, lead or tin. Sometimes brass (*reti*) is used in casting images, though as a general rule mixtures of metals are prohibited. When the material is wood, woor of *Śrī parṇi Chandana, Bilva, Kadaṁba, Rakta-chandana, Piyala, Udumbara* and occasionally *Śiśima* is allowed but never of any other tree. When the image is made of stone, the material should be free from various defects and it may be of white, greenish, red, black or green colour. In preparing a terracotta image, cow-dung should be collected without letting it fall on the ground and is to be mixed with clay obtained from pure soil. In the preparation of *lepya* (Stucco) images various colours are utilised. It is further enjoined that images of iron, stone, wood, clay, ivory or cow-dung or paintings not be worshipped in private homes by persons desirous of welfare. Defective images, images which are broken and repaired or those which have been highly worn out are not to be installed. Images cast in metal or stucco images deserve to be repaired and continued in worship, but those of wood or stone, once mutilated, should not be repaired for worship. But if they are more than hundred years old or if they are consecrated by the best of men they deserve worship even though mutilated. But they should be placed in public and not in *gṛhachaityas*.

The Jainas put greater emphasis on the worship of mental attitude rather than physical worship or idol worship. Their worship is not confined to any God-head or a deity but of human being who has reached perfection of the soul freed from all bondage. Their idol therefore serves more the purpose of a symbol of the aggregate of certain quantities than of a *mahāpuruṣa*. In worshipping the idol, the devotee remembers the qualities or virtues of the Jīna and tries to imbibe them in one's own life and being.

U.P. Shah on the basis of *Bṛhat Saṁhitā* (58, 45) of Varāhamihira and *Mānasāra* (V. 71-95) gives the following account of the general character of Jaina Tīrthaṅkara images[10]

The earliest datable evidence laying down standards for a Tīrthaṅkara image, so far known, is supplied in the *Bṛahat Saṁhita* (58-45) of Varāhamihira. The God of the followers of the *Arhats* is to be represented as young and beautiful, having a peaceful countenance and the *Śrīvatsa* mark on his chest. With arms reaching his knees (i.e. when standing in meditation) his body is covered by only the quarters of directions (i.e. he is to be shown naked, with no garment on his person).

Obviously this formula refers to *Digambara* Jaina images. Either the worship of images with a dhoti had not been started by the age of Varāhamihira, or at least it had not been very well-known (i.e. perhaps of a relatively recent origin) in that age. It is well known that none of the Tīrthaṅkara images of the Kushāna age from Mathura and Chausa show any garment on their persons.

10. *Ibid*, pp. 466-67.

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The *Mānasāra* (V. 71-95), a text on architecture, assigned to circa sixth century A.D. supplies some more informations about Jaina iconography. It says about the Jaina image that it should have two arms, two eyes, and the head should be clean shaven and there should be a top knot. And again there should be no ornaments and no clothes on any part of the body of the Jina figure which should be attractive (beautiful). The *Śrivatsa* mark, should be set in gold over the chest.

The *Mānasāra* further says that the Jina figure should be into a straight, erect or sitting posture. The legs should be uniformly straight and the two long hands should be in the same posture. In the sitting posture, the two feet are placed on the lotus seat, the whole image being in a stiff attitude and bearing a meditative look on the supreme soul. The right and left hands should be placed with palm upwards.

The image should be placed upon a throne in an erect or sitting posture. At its top (back ?) should be a pinnacle and a crocodile arch. Above that should be the *Kalpa* tree together with the royal elephant and such other images.

According to the same text, the image should further be accompanied by Narada and other sages as well as assembly of Gods and Goddesses in a praying attitude. The *Yakṣas* and *Vidyādharas* and other demi-Gods and kings except *Chakravartini* should also be carved in the same attitude. It should also be shown as being worshipped by Nagendra and the Lords of the quarters together with the *Yakṣas*. The *Yakṣas* and *Yakṣeśvara* are placed on the side, serving with raised *chauries*.

The *Mānasāra* refers to the Digambara image, but except the nakedness other characteristics are common to both *Śvetāmbara* and the *Digambara* images. All the attendant Gods, Narada especially are not represented in the *parikāra* of any Jaina image known hitherto but *chauri* bearing *Yakṣas*, *Nāgas*, elephant riders, drum-beaters, *Gandharvas* or *Vidyādhara* pairs, etc. are well known in the advanced stage of Jīna image with a full *parikāra*. The chief characteristics of a Jīna image are the same, namely, long arms, a beautiful young figure, eyes centred on nose tip in meditation and the *śrivatsa* mark on the chest.

Both the *Digambara* and *Śvetāmbara* sects note the complexions of the Tīrthaṅkaras in a similar pattern. Sixteen Tīrthaṅkaras except the following were golden in complexion. Chandraprabha and Puspadanta were white, Supārśva and Pārśva were greenish (*harita*), Muni Suvrata and Neminātha were dark-blue and Padmaprabha and Vāṣupūjya were red like the coral or lotus.

That four of the Tīrthaṅkaras were held particularly sacred by the Jaina community of Mathurā is proved by the find of several quadruple images called *Pratimā sarvatobhadrikā* (known as *chaumukha-pratimā* in later periods) in the dedicatory inscriptions, one being dated in the year 5, presumably of Kaniṣka. These interesting type of

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images present the figure of a Tīrthaṅkara on each of the four sides of a stone block. The figures on two faces in most cases can easily be identified as Ṛṣabhanātha and Pārśvanathā distinguished by locks and serpent hoods respectively. Of the remaining two, one is certainly Mahāvīra and the other might be Neminātha who being the cousin of Kṛṣna and Balarāma, was greatly esteemed at Mathura. Capped by umbrellas, the *sarvatobhadrikā pratimas* were most probably installed in the open, within the sacred precincts of the main *stupa*.[11] The *Grahas* (eight in all cases of Jaina icons from Orissa) which decorated the Brahmanical Shrines came to be associated with the Jainas also and we find them generally figured vertically on the *prabhāvalaya* of the Jaina sculptures personifying the Tīrthaṅkaras. In the iconographic representation of the *Gṛahadevatās*, the prevailing custom of the area was followed and there appears to be no deviation from their Hindu counterparts. In Orissa, they are found mostly associated with standing Jaina icons.

The *Ādipurāṇa* of Jinasena indicates U.P. Shah[12] describes a type of pillars known as the *mānastambha* in the first rampart of the *samvasāraṇa*. At the base of these pillars on four sides were placed four golden images of Jainas. Such pillars are also described in the *Tiloyapaṇṇati* which says that the Jīna images were placed on the top of a pillar. The Kahaun pillar with an inscription of the Gupta age shows four Jainas on four sides at the top and one at its base. Such figures are usually enshrined in a square pavilion top, open on four sides. This practice remains even today amongst the *Digambaras*. At Deogarh are certain pillars which show variations in this order tradition of *Mānastambha*. Some times, besides the four Jīna figures on the top, four figures of subordinate deities, *Yakṣis* and *Kṣetrapalas* etc. were shown at the base while on the top some times a *Ganadhara* or an *Ācharya* replaced one of the four Tīrthaṅkara images. An elaboration of the same conception is the famous Jaina *stambha* at Chitor in Rajasthan.

There is a class of Jaina divinity styled as *jyotiṣi* or *jyotiṣka* representing the stellar world. In the early Jaina art the stellar world was represented by the symbols as is the case in Mañchapurī cave of Udayagiri where a scene narrating the event of worship of some Jaina religious symbol probably Kaliṅga Jīna has been depicted. The symbol of twenty-four petalled lotus having five stellar symbols in the centre of it, stands for the stellar world or the sun and this lotus symbol we find invariably carved on the hands of the sun-God as his main emblem whenever we notice the sculptural representation of this Brahmanical divinity.[13]

Gandharvas, *Kinnaras* and the *Vidyādharas* styled as *Vyāntara Devatā* in the Jaina canonical literature are common heritage to all major religious sects of India. They are

11. D. Mitra, *Jaina Art & Architecture*, A. Ghosh, (Ed.), Vol. I, p. 66.
12. U.P. Shah, *Jaina Art & Architecture*, A. Ghosh, (Ed.), Vol. III, p. 484.
13. T.N. Ramchandran, "Manchapuri cave", *IHQ*, Vol. XXVII, No. 2.

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mostly figured in the *Prabhābalayas* of these images. In the friezes of Udayagiri and Khandagiri caves and the Jaina idols found in different places of the state we find their elaborate representation. Beautiful evidences of their representation flying in the mid-air in haste, some times carrying garlands or trays full of flowers and other offerings are noticed in the caves of Udayagiri and Khandagiri.

The *Nāga* worship and the *Nāga* emblem from time immemorial have been a popular form of worship among the primitive population, and the *Nāgas* have been considered as super human in wisdom, yet so close to earthly beings and in course of times they made deep impression upon the ancient indigenous mythological and artistic tradition of our country. In the rock-cut caves at Udayagiri and Khandagiri representation of *Nāga* emblems are to be noticed. Head of a three-hooded snake has been carved on the facade of the narrow verandah of Sarpa-Gumphā while the figures of twin serpents on the door-arches of Ananta-Gumphā encircling a tympanum and depicting a scene of tree worship are perhaps to be associated with the serpent king Dharaṇendra and his wife who jointly protected the life of the Jaina Tīrthaṅkara Pārśvanātha. In the later phase *Nāga* hoods in five or seven came to be associated with the images of Supārśvanātha and Pārśvanātha respectively. Several *Nāga* devotees also appeared in folded hands on the pedestals of the Pārśvanātha images.

In the Jaina canonical literature, the *Yakṣas* with their female counterparts styled as *Yakṣiṇīs* or Śāsanadevīs figure as subsidiary deities and have found to be associated with the principal attendant of the Jīna. The Navamunī-Gumphā and Bārabhujī-Gumphā of Khandagiri hill represent separate niches after these *Śāsanadevī* figures below their Tīrthaṅkaras. In cases of Jaina Tīrthaṅkara images from Kachela, Suai, B. Singpur, etc. of Koraput district they are invariably represented in the centre of the pedestal of the Tīrthaṅkara. In another stage separate figures of some prominent *Śāsanadevīs* like Chakreśvarī, Ambikā, Rohiṇī, etc. were carved and worshipped by the devotees. Representation of *Yakṣa* Gomedha and *Śāsanadevi* Ambikā sitting on a common pedestal under mango tree is a common feature.

The Jaina pantheon, so far as iconography and available remains are concerned observes U.P. Shah[14] grew considerably after the Gupta period. Tantric influences developed in Buddhism and Hinduism from the early medieval period. Jainism could not escape this trend and we have texts like the *Jvalāmālini-Kalpa* of Indranandin, the *Bhairava Padmavati-Kalpa* of Mallisena and the *Ambikā-Kalpa* of Subhachandra. The Jaina rituals are elaborated with strong influences of Hindu rites as is evident from the *Pratiṣṭhā-Sarodhara* of Āsadhara (*Digambara*), the *Nirvāṇa-Kālikā* of Padalipta and the *Āchāra dinakara* of Vardhmāna—Suri (*Śvetāmbara*). The height of Tantric trends, with non-Jaina influences was reached in the work called *Vidyānusasana* of Matisagara (circa-sixteenth century). These works and number of *Pratiṣṭhā* works of both the sects contain a mine of information on later Jaina iconography.

14. U.P. Shah, *Jaina Art and Architecture*, A. Ghosh, (Ed.), Vol. III, p. 476.

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The Jaina *Purāṇas*, in Sanskrit, *Prākrit*, *Apabhraṁsa*, etc. are another rich source for a study of Jaina iconography. Again *Strota* works, and incidentally some story books also supply further information. *Śilpa* works like the *Aparajita procha*, the *Devatāmurti-Prakaraṇa*, the *Rupamandana* and *Vastu-sāra* of Thākura peru, besides earlier works, like the *Mānasāra*, are other very important sources for the study of Jaina iconography.

In the light of the above background we now discuss the iconography of the Tīrthaṅkaras, *Śāsanadevis* and other Jaina divinities as found in Orissa.

TĪRTHAÑKARA

1. Ṛṣabhanātha

Of all the Tīrthaṅkara images, Ṛṣabhanātha appears to be widely popular in Orissa. Figures of Ṛṣabhanātha are represented with sculptures, found in the Baripada Museum, Khiching Museum, Jeypore Museum, Balasore Museum, Orissa State Museum and places like Bagalpur, Chadheibar, Khandagiri, Nibharana, Brahmesvar patna of Puri district, Suai, Jeypore and Kachela of Koraput district, Dolamundai and Jaina temple of Cuttack Town, Pratapanagari, Adasapur and Jajpur of Cuttack district, Podasingidi of Keonjhar district, and Charampa of Balasore district. The findings of Jaina Tīrthaṅkara images of Ṛṣabhanātha in all these places are mostly represented either standing in *kāyotsarga* pose or sitting in meditative attitude on single or double petalled lotus pedestals. The Ṛṣabha figures of Suai, Kachela and few other places of Koraput district are, however, designed on plain pedestals. The pedestals in most cases are supported by spirited lions facing the front at the corners or seated back to back. Bull as *lāñchana* of the Tīrthaṅkara is invariably represented at the centre of the pedestal in a couching position. The Ādinātha image of Hatadiha (Fig. 77) in Jajpur area does not show any *lāñchana* below the pedestal. The other aspect of recognising this Tīrthaṅkara is the representation of *jaṭābhāra* above head, a few strands of which invariably seen falling on the broad shoulders. In the earlier phase, when the *lāñchanas* were not associated with the Tīrthaṅkaras, this falling lock of hairs on the shoulders was only evidence of differentiating this Tīrthaṅkara from others. The inscribed seated Ṛṣabha image from Podasingidi (now kept in the Orissa State Museum) is however an exception. In this figure, instead of the *jaṭa-bhāra* above head and the falling locks on the shoulder, we find the hairs on his head are arranged in spiral locks with a bulging at the centre like all other Tīrthaṅkara figures. The pedestals, in addition to the *lāñchana*, are represented with a series of kneeling devotees in *añjali hasta*. Large number of offerings in shape of conical objects and kept on separated miniature pedestals are found depicted. In the Ṛṣabha figures of Suai, Kāchelā and a few other places of Koraput district, the figures of *Yakṣiṇi*, Chakreśvarī seated on Garuda and *Yakṣa* Gomukha seated or standing near by are also envisaged in front of the pedestal. Among the other aspects of the *aṣṭapratihāryas*, representation of the *kevaḷa* tree (*Nyāgrodha*) spreading leaves on both the sides, trilinear umbrella, circular or eliptical halo behind head, flying figures with garlands in hands and cymbals or drums played by palms of invisible *Gandharvas* or conch-shells

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blown by flying heavenly figures flanking the Tīrthaṅkara are normally carved along with the main image. These *chauri* bearers are at times provided with separate lotus pedestals. In places like Suai, Jeypore and Kachela, the Ṛṣabhanātha figures show the attendants displaying *champak* flowers instead of holding the fly-whisk or both. Ṛṣabhanātha image bearing Sl. No. 11 of Balasore Museum does not show *chauri* bearers on the sides. The symbol of *dharmachakra* is noticed only with the second Ṛṣabhanātha figure of Khiching Museum.

The Ṛṣabhanātha image like all other Tīrthaṅkara figures from Charampa is shown with deep cut-marks in various parts of the body, the satisfactory explanation of which is still not available. In view of their uniform shape, it cannot be taken as accidental.

The Ṛṣabha figures of Charampa, Adasapur (Fig. 81) Batesvar, Brahmesvar Patna, Chadheibar, No.11 of Balasore Museum, Cuttack Jaina temple and cave No.10 of Khandagiri (Fig.52) hill are represented with eight planets in the conventional meditative posture. They are carved four on each side, Ketu, the ninth being absent. They are normally depicted just above the *chauri* bearers but in case of one Ṛṣabhanātha figure of cave No. 10 of Khandagiri hill they are shown below the chauri bearers (Fig. 52).

In the Jaina history, Ṛṣabhanāthas or Vṛṣabhanātha is regarded as the founder of the religion. To substantiate this aspect his figures at places are represented with either all other twenty three Tīrthaṅkaras or some of them on the sides in seated or standing fashion. In that case Ṛṣabhanātha has been regarded as *mulanāyaka*. The Ṛṣabhanātha image of Dolamundai of Cuttack town (Fig. 74) is shown with four seated Tīrthaṅkaras and figure No. 1 of Khiching Museum with two, whereas figures from Pratapanagari (Fig. 78), Hatadiha (Fig. 77), Baripada, (Fig. 106) Adasapur (Fig. 81), Jāmudā, and No. 1 of Suai (Fig.116) are shown with all the other twenty-three miniature Tīrthaṅkaras arranged in the state. These Tīrthaṅkaras thus shown are provided with their respective *lāñchanas* in case of their representation with Ṛṣabhanātha images preserved in the Baripada Museum, Badajaganatha temple (Baripada) (Fig. 106) and Suai (No. 10) (Fig. 116).

Auspicious *Śrivatsa* mark on the chest of Ṛṣabhanatha or other Jaina Tīrthaṅkaras is not very popular as evident from the large number of images we come across in Orissa. However, the Ṛṣabhanātha image of Kali temple of Jeypore (Fig. 123), serial Nos. 7 and 10 (Fig. 116) of Suai and the Ṛṣabhanātha image of Dolamundai of Cuttack town (Fig. 74) depict such a symbol on the broad chest of the Tīrthaṅkara. *Trivāli* on the neck is a common characteristic feature with all Ṛṣabhanātha figures in Orissa.

In addition, we find representation of lotus and *champak* marks on either sides, mounted or simple elephants at the top, *kirttimukha* motif, *makara toraṇa* at times supported by *gajaviḍālas* and trefoiled arch behind head of Ṛṣabhanātha figures in Orissa.

Mounted elephants or simple representation of a pair of standing elephants are noticed with Ṛṣabhanātha images preserved at Dolamundai of Cuttack town (Fig. 74),

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Suai, Kachela, Charmula, Kotapat, (D.M. 41) and Jamunda (D.M. 35). Lotus marks with the image of Kālī temple at Jeypore (Fig. 123), *champak* flower with the *chauri* bearers of Ṛṣabhanātha figures of Suai, *kīrttimukha* over the image from Beguniabindha now kept in Khiching Museum. *Gajaviḍala* on either sides of the figures from Kāmtā and Jāmundā (D.M. 35) and trefoiled arch behind head of figures found at Gramesvar temple of Nibharana (Fig. 53) and Nrusimha temple of Chadheibar. The eliptical and circular haloes in a later phase gave place to the trefoiled arches. In rare occasions we find the representation of both *champak* and lotus flowers on the stele as in case of the Ṛṣabhanātha images preserved in Village Panchagaon (Fig. 57) of Puri district. In earlier phase the haloes were represented in plain design, with occasional depiction of a beaded border but in subsequent phase they are lavishly decorated with lotus petals bordered by rows of beaded chains and various floral devices. In rare instances diamond shaped designs intervene these floral medallions.

The Ṛṣabhanātha image bearing No. D.M. 64 of B. Singpur does not represent the *aṣṭapratihāras* except however the *lāñchana*, bull below the Tirthaṅkara (Fig. 126). Similarly the Ṛṣabhanātha figure in *yogāsana* from Podasingidi at present preserved in the Orissa State Museum is not provided with the pair of *chaurī* bearers, the *kevaḷa* tree, the trilinear umbrella and *Gandharvas* playing with various musical instruments.

Youthful body, long hanging arms, erect body and elongated ears are distinctly evident with all standing Ṛṣabhanātha images. In cases of seated figures, the broad chest, deep concentration of mind and eyes on the tip of the nose are perfectly maintained. The right palm of the Tīrthaṅkara is invariably kept over the left in all the seated figures with both soles visible to the top. In few cases the tips of fingers of both the hands touch the lower parts of the thigh regions.

Ṛṣabhanātha figures are invariably noticed on the top of Chkreśvari images found on the right verandah wall of Bārabhujī-Gumphā of Khandagiri and places like Suai and Jeypore in Koraput district, displaying all or a few of the *aṣṭapratihāryas*. In all such cases they are shown in *yogāsana* posture. The Ṛṣabhanātha figure crowning the head of Chakreśwarī of Suai in addition, is depicted with eight planets in meditative attitude, four on each side.

The standing or sitting Ṛṣabhanātha image also form a part of the *chaumukhas* found in Orissa.

Ṛṣabhanātha images in bronze, too are designed in *kāyotsarga* or *yogāsana* posture. In either case the hairs on the head are arranged in *jaṭābhāra*, allowing a few strands falling on the shoulders, the *lāñchana*, bull in front of the lotus pedestal and occasionally with the trilinear umbrella and the *prabhāmaṇḍala* (halo).

2. Ajitanātha

Figures of Ajitanātha, the second Tīrthaṅkara of the Jaina pantheon are carved both in *yogāsana* and *kāyotsarga* postures on plain or lotus pedestals. These pedestals in

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cases of the figures found at Charampa (Fig. 102), B. Singpur and Mahāvīra-Gumphā of Khandagiri hill are supported by spirited lions. The Ajitanātha image of Kāchelā is carved along with the figure of Mahāvīra on a common pedestal, having common *chauri* bearers but displaying respective *lāñchanas* of elephant and lion (Fig. 118). All the *astapratihāryas* are found normally represented with Ajitanātha figures of Orissa. Devotees in kneeling position and *añjali mudrā* are depicted along with *lāñchana*, the elephant. The Ajitanātha image of B. Singpur displays a six armed seated Rohiṇī figure below its plain pedestal. Hairs on the head of all these figures are arranged in rows of curled knots with a bulging at the centre. This bulging in case of Charampa image appears to be very prominent. Another peculiar feature of the Ajitanātha image of Charampa (Fig. 102) is the deep cut-marks on various parts of its body. The Ajitanātha image of Mahāvīra-Gumphā of Khandagiri is not represented with the cymbals or drums played in the palms of invisible *Gandharvas*. Representation of the symbols of the sun and moon, the trefoiled arch, *Nāga* devotees in *añjali* pose and heavenly figures offering sacred water from pitchers held in their hands are some of the additional features of the image of Mahāvīra-Gumphā.

The figures of Rohiṇī as found in the left wall of the Bārabhujī-Gumphā of Khandagiri and of Suai depict Ajitanātha figures in meditative pose on the top of their heads. They represent even in the seated condition, elephant as *lāñchana*, lotus pedestal, *chaurī* bearers, trilinear umbrella, flying figures with garlands and the *kevaḷa* tree (*Saptaparṇa*). The *chaumukha* of Badasai also represents Ajitanātha along with its *lāñchana* in one of the side niches.

The origin of his symbolism and his name can be traced to the Jaina books. The Jina's mother saw an elephant in her several dreams. An elephant in India is always connected with kingly power. After his birth, all his father's enemies were conquered (*jita*) hence his name the invincible one.[15]

3. Sambhavanātha

Images of Sambhavanātha are represented in the Navamunī (Fig. 35), Bārabhujī and Mahāvīra caves (Fig. 38) of Khandagiri hill in *yogāsana* posture. Horse, as the conventional *lāñchana* of the Tīrthaṅkara is noticed at least in the pedestal of two such figures, the other one being damaged. They are all provided with lotus pedestals one of which is supported by a pair of lions. *Śāla*, the *kevaḷa* tree, attributed to the Tīrthaṅkara is available with the figure of Bārabhujī-Gumphā. *Chaurī*-bearers and trilinear umbrella are common to all these figures whereas cymbals played in palms of invisible *Gandharvas* are not represented in case of the image in Mahāvīra-Gumphā only. Flying figures holding garlands and oval halo behind head are noticed at least with two of those sculptures of the place. A five folded arch and a pitcher are the two additional features of the figure of Mahāvīra-Gumphā.

15. B.C. Bhattacharya, *The Jaina Iconography*, p. 53.

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4. Abhinandananatha (Fig. 38)

Three images of Abhinandananātha are carved in the caves of Khandagiri hill. They are all seated in meditative attitude with deep concentration of mind. Each of these figures has been provided with an ape as *lāñchana*, two *chaurī* bearers as attendants and a trilinear umbrella over head. The lotus pedestal in case of two figures are supported by spirited lions. Cymbals played through palms of hands of heavenly figures on either side are only traced in figures of Navamunī and Bārabhujī-Gumphās, Oval halo and flying figures with garland in hands are the two additional features of the image of Bārabhujī-Gumphā.

The *kevaḷ* tree (*Piyaḷa*) under the shade of which the Tīrthaṅkara attained *kevaḷa* knowledge is depicted with the figure in Bārabhujī-Gumphā only.

5. Sumatinātha (Fig.39)

Two figures of Sumatinātha in *yogasana* pose are noticed in the inner walls of Bārabhujī-Gumphā and Mahāvīra-Gumphā of Khandagiri hill. Curlew as *lāñchana*, two fly-whisk bearers as attendants, lotus pedestal supported by lions and the trilinear umbrella are the common attributes of the two images. *Priyaṅgu*, the tree under which Sumatinātha attained *kevaḷa* knowledge, cymbals played in palms of hands, oval halo and flying figures with garlands are the additional items available with the figure of Bārabhujī-Gumphā. Two full-blown lotus flowers are seen near the base of the arch over head of this Tīrthaṅkara carved in Mahāvīra-Gumphā. Miniature figure of the Jaina, *chakra* or wheel and a pair of elephants pouring showers of water or merely standing at the top of the Tīrthaṅkara as available elsewhere are conspicuous in their absence with Sumatīnātha. The Jīna's *lāñchana* of a goose has clear association with the same symbol of Saraswatī, the Goddess of intelligence. It summarily symbolises the central idea of Sumatī or intelligence behind the life of the Tīrthaṅkara.

6. Padmaprabha (Fig. 39)

Images of Padmaprabha are reckoned within the Bārabhujī and Mahāvīra Gumphā of Khandagiri hill Charampa (now preserved in the Orissa State Museum) and in the collections of the Jaina temple at Cuttack (Fig. 71). He is found designed in both seated and standing positions. The two figures of Khandagiri hill are seated on lotus pedestals with the emblem of full blown lotuses below. The pedestals are supported by lions. A pitcher is also depicted near the lotus symbol. In case of the standing figures of Cuttack Jaina temple and Charampa, the Tīrthaṅkara is shown standing over the lotus and no separate emblem has been depicted in either case. The Padmaprabha image of Charampa is regarded by some as the figure of Tīrthaṅkara Mahāvīra due to the representation of lions on either corner of the pedestal. The two lions should not have been mistaken for the cymbals of Mahāvīra in the presence of the lotus, the lions being simply the bearers the *Siṁhasana* or lion seat. No trace of the heavenly figures playing with drums or cymbals are noticed on the top of the figures of the Tīrthaṅkara found from Charampa

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and Mahavira-Gumpha of Khandagiri. Similarly the *Prabhāmandal*, flying figures with garlands and *kevaḷa* tree are not available with the image of Mahāvīra-Gumphā instead a trefoiled-arch flanked by a pair of full blown lotuses is depicted behind him. The conventional *chaurī* bearers, trilinear umbrella, flying *Gandharvas* with garlands, etc. are represented with figures of this Tīrthaṅkara available in other places as noted above. Hairs on the head of this Tīrthaṅkara except they are found in Mahāvīra-Gumpha are arranged in spiral curls with a bulging at the centre. The bulging in case of Charampa figure is most prominent. The spiral curls in respect of the figure in Mahāvīra-Gumphā are gathered at the top in a vertical fashion. His *kevala* tree is popularly known as *Chatrabha*. The name of the Tīrthaṅkara seems to have been derived from the colour of the red-lotus or the fulfilment of the desires of his mother to sleep upon a bed of red lotuses.

7. Suparśvanātha (Fig.40)

Two images of Suparśvanātha, the seventh Tīrthaṅkara are depicted on the inner wallsof Bārabhujī-Gumphā and Mahāvīra-Gumphā of Khandagiri hill. Both the figures are found seated in meditative attitude on lotus pedestals supported by lions. The mark of cognizance in respect of the figure in Bārabhujī-Gumphā does not tally with the textual description. In the texts he has been allotted with a *svastika*, symbol which is only available with his figure in Mahāvīra-Gumphā. A six petalled lotus flower is depicted below the pedestal of the Tīrthaṅkara as the mark of cognizance in case of Bārabhujī-Gumphā. Two *chaurī* bearers and trilinear umbrella are the common attributes of both the images. *Śirīśa*, the tree associated with his *kevaḷa* knowledge, cymbols played in hands, oval shaped halo, flying figures with garlands held in both hands are some of the additional features of the image carved in Bārabhujī-Gumphā. Similarly the trefoiled arch, emblems flanked by auspicious jars and decorative creeper motif spreading on either sides are some of the special features associated with this Tīrthaṅkara in respect of the figure in Mahāvīra-Gumphā.

The Tīrthaṅkara image of Manikchak (Fig. 96) of Balasore district though displayed the *lāñchana* deer in the pedestal is provided with canopy of a seven hooded snake over head. As per the text[16] he is to be given snake canopy of either one or five or nine hoods for distinguishing it from the usual seven fold serpent hood of Pārśvanātha. Disregard or ignorance of this point has led at times to wrong identifications. He acquired the name of Supārśva because he was endowed from birth with beautiful sides. This has also evident connection with his emblem of *svastika* which stands for good and auspiciousness. The seated Tīrthaṅkara image having a snake canopy of nine hoods at Bada Jagannatha temple of Baripada may also be considered in the light of the above description.

8. Chandraprabha

Apart from the two bronze Chandraprabha images of Achutarajapur (Figs. 62 & 65), preserved in the Orissa State Museum, four other figures of this Tīrthaṅkara are

16. B.C Bhaṭṭacharya, *The Jaina Iconography*, p. 60.

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represented one each in the Navamunī-Gumphā (Fig. 35), Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 40) of Khandagiri hill and village Narasimhapur of Jajpur area of Cuttack district. The image of Narasimhapur in *kāyotsarga* pose on a plain pedestal is represented with his usual emblem, the crescent moon, the trilinear umbrella and flying figures with garlands in hands. The other features forming the *aṣṭapratihāryas* are conspicous in their absence. The three figures depicted in Khandagiri hill are all in *yogāsana* having the crescent moon as the mark of cognizance below their respective pedestals. The image of Navamunī-Gumphā is devoid of other conventional features except perhaps, the lotus pedestal. Two *chaurī* bearers, lotus pedestals supported by lions and the trilinear umbrella are the common attributes associated with the rest two figures of Khandagiri hill. The tree, *Nāgakeśara* associated with his *kevaḷa* knowledge, cymbals played in hands of invisible *Gandharvas*, oval shaped halo and flying heavenly figures with garlands held in their hands are the other notable features of the image found in Bārabhujī-Gumphā. Similarly a trefoiled arch and decorative creepers running to either sides of the umbrella are added to the figure of Mahāvīra-Gumphā.

Seated in *samaparyaṅkāsana* posture with both soles visible on the pericarp of a lotus, with a single row of petals, the robeless Chandraprabha (Acc. No. 254) with the broad chest and elongated ear lobes, exhibits the *yogamudrā* with his right palm placed on the left against the abdomen.

The hair is gathered on the crown in a conical form. Depicted on the central petal of the front side of the *lotus* seat is the crescent moon, the cognizance of the Tīrthaṅkara. The solid oval halo with a beaded border is edged by tongues of flame at long intervals. At its crown is an ornate triangular piece.

The second bronze figure bearing Acc. No. 327 is standing in *kāyotsarga* pose with long hanging arms and fingers lightly touching the lowest part of the thigh, on the pericarp of a lotus with a single row of hanging petals. The hair on his head has been coiled and gathered on the crown. On the front side of the pedestal is the crescent moon.

Literally, he was called Chandraprabha because he had the lustre (*prabhā*) of that of the moon, besides, the fact that one of the dreams of his mother is about the moon.[17]

9. Suvidhināṭha or Puṣpadanta (fig. 44)

The ninth Tīrthaṅkara in the series, Suvidhināṭha or otherwise called Puṣpadanta has been carved within the group of Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig.44), of Ahandagiri hill. In Mahāvīra-Gumphā it occupies the fourteenth place instead of the conventional position of nine. Alligator as vehicle of the Tīrthaṅkara, two *chaurī*-bearers, attendant devotees lotus pedestals supported by lions, trilinear umbrella are the important common attributes found with both the images. *Nāga* (or Malli), the tree

17. B.C. Bhattacharya, *The Jaina Iconography*, p. 69.

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associated with his *kevaḷa* knowledge, cymbals played in palms of invisible *Gandharvas*, oval halo (*prabhāmaṇḍala*) behind head and flying figures with garlands held in hands are the other notable features of the image in Bārabhujī-Gumphā. Similarly symbolical representation of lotus flowers and provision of a semi-circular arch overhead are the two other distinct elements associated with the Tīrthaṅkara image of Mahāvīra-Gumphā.

B.C. Bhattacharya[18] records two explanations for his two names. The name 'Suvidhināṭha' was given to him because after an internecine warfare fought by his kingly relatives, they gave up fighting and took to performing religious duties. His birth eventually brought "good order" (*Suvidhi*) to the distracted family. The other name Puṣpadanta was derived from the fact that the Jīna's teeth resembled the buds of a flower (puṣpa).

10. Śitalanātha (Fig. 41)

Śitalanātha, the tenth Tīrthaṅkara of the Jaina pantheon, is found depicted one each in the caves of Bārabhujī-Gumphā and Mahāvīra-Gumpha of Khandagiri hill. The figure depicted in Bārabhujī-Gumphā is in meditative attitude while his representation in the Mahāvīra-Gumphā is in kāyotsarga pose (Fig.41).

The mark of cognizance in respect of both the figures is not very clear. In Bārabhujī-Gumphā it is completely disfigured and in case of Mahāvīra-Gumphā it is more akin to a *vajra* rather than the conventional Śrīvatsa or the *Aśvatha* tree. Two *chaurī*-bearers and the lotus pedestal supported by lions in each corner are the common features of both the images. *Vilva* the tree associated with his *kevaḷ* knowledge, trilinear umbrella, cymbals played through hands of invisible figures, oval halo (prabhāmandala), and flying *Vidyādharas* with garlands held in their hands, are vividly represented with the image of Bārabhujī-Gumphā. Contrary to the additional features like pitchers flanking the emblem below pedestal, trefoiled arch with *makara toraṇa*, parrots, *Nandipada* symbol and *Nāga* figures depicted along side the Tīrthaṅkara of Mahāvīra-Gumphā.

The Jina has two different explanations for his name in as much as he could take away men's heat of sorrow. Another version explains the name due to the fact that the tenth Tīrthaṅkara had marvellous power of imparting coolness (*Śitala*) to fevered patients. Similarly the *śrīvatsā* symbol associated with him stands for auspiciousness and blessedness.

11. Śreyāṁsanātha (Fig. 48)

Śreyāṁsanātha, the eleventh Tīrthaṅkara of the Jainas appears in its proper position in Bārabhujī-Gumphā but occupies the twenty-third place in Mahāvīra-Gumphā of Khandagiri hill (Fig. 48). The one in Bārabhujī-Gumphā is seated in meditative pose

18. *Ibid*, p. 65.

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whereas the other in Mahāvīra-Gumphā is standing in *kāyotsarga* posture. Rhinoceros as the conventional *lāñchana* of the Tīrthaṅkara is represented below the pedestal in both cases. In addition, *chauri* bearers, lotus pedestal supported by lions, trilinear umbrella and cymbals in hands of *Gandharvas* are the other common attributes of both the figures. The flying heavenly figures on the top of the image in Bārabhujī-Gumphā though hold garlands in their hands they pay on cymbals in case of Mahāvīra-Gumphā. Tumbar or *Tiṇḍika*, the tree associated with his *kevaḷa* knowledge and the oval shaped halo (*prabhāmandala*) are only represented with the image in Bārabhujī-Gumphā. Similarly pitchers flanking the mount below pedestal, symbolical representation of lotus flowers and the semi-circular arch overhead are the additional features depicted with the Tīrthaṅkara in Mahāvīra-Gumphā.

The turbulence and forwardness on the part of the Tīrthaṅkara and his mother have been fittingly symbolised by the sign of a rhinoceros, so known for those qualities.

12. *Vāsupūjya* (Fig. 42)

Three images of Tīrthaṅkara Vāsupūjya are carved in the rock-shelters of Khandagiri hill. The two figures in Navamunī-Gumphā (Fig. 35) and Bārabhujī-Gumphā are in *yogāsana* while the one in Mahāvīra-Gumphā (Fig. 42) is in *kāyotsarga* pose. They are all represented with buffalo as the mark of cognizance below the lotus pedestals supported by lions in addition to the trilinear umbrella and *chauri* bearers.

Cymbals played in hands of invisible figures appear in case of two figures only. *Pāṭalika*, the tree associated with his *kevaḷ* knowledge, oval shaped halo behind head and flying figures with garlands in hands are depicted with the Tīrthaṅkara image of Bārabhujī-Gumphā only. On the other hand *Nāga* devotees in *añjali mudrā*, pitcher in front of the mount and trefoiled arch having the base of a *makara toraṇa* are noticed with the image of Mahāvīra-Gumphā. The vacant space at the top of this figure is represented with tridents, pitchers, creepers and inverted parrots which not only indicate to the iconographic peculiarity but also add to its decorative beauty.

D. Mitra[19] has brought to our notice a remarkable pair of *Yakṣa* Kumāra and *Yakṣiṇi* Gāndhārī (Acc. No. 265) designed in bronze from the Achutarajapur hoard. This pair is crowned by the image of Tīrthaṅkara Vāsupūjya whose *lāñchana*, the *mahiṣa* (bufialo) is placed just below his legs. In the composition emphasis was given to the *Yakṣa* and the *Śāsanadevi* whose figures are larger than that of the Tīrthaṅkara himself. Seated cross-legged with both soles visible above the animal, the robeless Tīrthaṅkara with short protruding lips almost touching the stunted nose, buldging eyes and elongated ears, displays, *yogamudrā*. Against the front side of the pedestal are seen the defaced upper portions of seven male figures in a row, all summarily treated with two palms touching. Another similar figure occurs below the animal in the space between the *Yakṣa*

19. D. Mitra, *Bronzes from Achutarajapur*, p. 51.

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and the *Śāsanadevī*. Though it is tempting to identify these eight figures with *aṣṭavaṣus*, these figures most probably stand for eight *grahas* despite the absence of their typical attributes. The halo behind the three figures in the form of a beaded arch edged by leaf shaped flames or branches. At its crown is a small *Chhatra* with a thick sylindrical shaft.

13. Vimalanātha (Fig. 43)

Two figures of Vimalanātha, the thirteenth Tīrthaṅkara of the Jaina pantheon are represented in the group of sculptures depicted on the inner walls of Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 43). Of the two the one in Bārabhujī-Gumphā is seated in *yogāsana* pose and the other in Mahāvīra-Gumphā is standing in *kāyotsarga* attitude. Boar, as the mark of cognizance is found in both cases. Besides, two *chaurī* bearers, lotus pedestals supported by lions, trilinear umbrella and flying figures with garlands in hands are the other common attributes of these two Tīrthaṅkara images. *Jambu* (black-berry), cymbals played through palms of the hands of invisible figures and oval shaped halo are the additional items depicted with the figure in Bārabhujī-Gumphā. Similarly the trefoiled arch flanked by *Gandharvas*, Naga devotees in *añjali* pose, spouted jar and pitcher are the other notable representations of the image in Mahāvīra-Gumphā.

The sharpness (of intellect) of the Tīrthaṅkara has been emblematised by the boar noted specially for its sharpness.

14. Anantanātha (Fig. 40)

Two figures of Anantanātha, the fourteenth Tīrthaṅkara in the series have been depicted in meditative posture on lotus pedestals in Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 40) of Khandagiri hill. The one in Bārabhujī-Gumphā though occupies the conventional fourteenth place, the other in Mahāvīra-Gumphā is shown in the ninth position. Further, the image in Bārabhujī-Gumphā has the mount of a percupine, but its counterpart in Mahāvīra-Gumphā represents a bird having more affinity with a peacock, instead of a hawk or falcon as the mark of cognizance. Trilinear umbrella and a set of two fly-whisk bearers are the common features of both the figures. *Aśvatha*, the tree related to his *kevaḷa* knowledge, cymbals played in hands of invisible *Gandharvas* oval shaped halo forming parts of the *aṣṭapratihāryas* are designed with the Tīrthaṅkara image of Bārabhujī-Gumphā. On the other hand symbolical representation of full-blown lotus flowers near the base of the trefoiled arch of the figure in Mahāvīra-Gumphā adds to its iconographic peculiarity.

He obtained his name of Ananta as his mother had seen an endless necklace of pearls. Jaina tradition asserts that an endless (*ananta*) thread which lay about powerless in Ayodhya became endowed with power to heal diseases as soon as the Tīrthaṅkara took his birth.[20]

20. B.C. Bhattacharya, *The Jaina Iconography*, p. 71.

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15. Dharmanātha (Fig. 44)

Figures of Dahrmanātha, the fifteenth Tīrthaṅkara of the Jainas are found depicted one each in Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 44) with *vajra* as the mark of cognizance in front of their lotus pedestals. Lotus pedestals supported by lions, trilinear umbrella, cymbals played in hands of invisible *Gaṇḍharvas* and *chaurī* bearers flanking the Tīrthaṅkara are the common features of both the images. *Dadhiparṇa*, the tree associated with his *kevaḷa* knowledge, oval shaped halo and flying figures with garlands in hands are the additional representations noticed with the image in Bārabhujī-Gumphā. Similarly a tray containing offerings, a spouted jar and the semi-circular arch over head are the typical iconographic details of the Tīrthaṅkara carved in Mahāvīra-Gumphā.

He obtained the name of Dharmanātha because he saved mankind from miseries. There is tradition also that the Jina's mother performed many acts of religion while bearing him in the womb. Hence the name of the child as Dharmanātha.[21]

16. Śāntinātha (Fig. 44)

Images of Śāntinātha, the sixteenth Tīrthaṅkara of the Jaina pantheon are reckoned with at places like Martasol (Fig. 95), Manikchak (Fig. 96) and Charampa of Balasore district (Fig. 103), Kachela of Koraput district (Fig. 117), Podasingidi of Keonjhar district, Jajpur and Nasik Kotian of Cuttack district (Fig. 80) and Khandagiri hill of Puri district. Except Khandagiri where the two figures in its Bārabhujī-Gumphā and Mahāvīra-Gumphā shown seated *yogāsana*, all others are represented standing in *kāyotsarga* pose on double or single petalled lotus pedestals. The pedestals in some cases are found supported by a lion at each corner. The image of Podasingidi is available with the lower part only. In all cases they are provided with deer as the mark of cognizance in addition to the *chaurī* bearers, trilinear umbrella, flying figures with garlands and, cymbals played in hands. The image of Mahāvīra-Gumphā however, does not display the flying figures with garlands and cymbals plyed in hands. *Nandi Vṛkṣya*, the tree associated with his *kevaḷa* knowledge is depicted either surmounting the trilinear umbrella or shown in running creepers on the sides of the semicircular arch above head. *Prabhāmaṇḍala* (halo) in circular or eliptical design are carved behind the head of all figures except the two found in Mahāvīra-Gumphā and Manikchak. The Tīrthaṅkara image of Manikchak is provided with a canopy of five hooded snake over head, a very peculiar iconographic feature.

Representation of eight planets seated in meditative posture are noticed with the Śāntinātha figures of Kachela, Manikchak and Nasik Kotian. The figure of Charampa is shown with cut marks on the body like all other Tīrthaṅkaras of the place. A pair of elephants are shown flanking the image of Kachela. Similarly the *chauri* bearers of the image of Nasik Kotian are carved standing over two such elephants. The Tīrthaṅkara figure kept in the Gaṇeśa-temple of Daśvāsamedhaghāt of Jajpur town only is carved

21. *Ibid*, p. 72.

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with all other twenty-three Tirthaṅkaras on the sides. In addition this image is also seen wearing a beaded chain around the neck, a rare occurrence with Jaina Tirthaṅkaras. Kneeling devotees in *añjali* pose and heaps of offerings are noticed below the pedestal of these figures except however, in case of Khandagiri hill.

Hairs on the head of all Śāntināṭha figures except in case of Mahāvīra-Gumphā are arranged in curled knots with a bulging at the centre. This bulging in case of the figure of Charampa appears to be very prominent. In Mahāvīra-Gumphā the figure is shown with these spiral locks gathered vertically over head. The Śāntināṭha image of Martasol is designed with the frame of a *makara toraṇa* supported by *Gajaviḍālas*. In addition, armed devotees are noticed below its lotus pedestal. A two armed *Śāsanadevi* Mahāmānasī is found depicted below the pedestal of the Tīrthaṅkara image of Martasol only. She is depicted in *Padmāsana* with a pair of elephants offering sacred water from pitchers held in their uplifted trunks. The lower part of the Śāntināṭha image lying in the premises of the Rāma Chanḍī shrine at Podasingidi is flanked by lady attendants, one with lotus flower and the other under a tree holding a baby on the lap.

In Jaina history of Pontiffs Śāntināṭha occupies a very high place. Not only did he revive Jainism, which was in danger of falling into oblivion, but he so consolidated the faith that it never disappeared again. Another extraordinary fact about him is that he was the first Tīrthaṅkara to become a *Chakravarti* or emperor of the whole of India. The occasion which gave origin to his name is that before Śāntināṭha's birth, his mother was able to stay the course of the pestilence which was raging in the kingdom by sprinkling the sufferers with *śānti* water. Hence the name "Śāntināṭha" or "Lord of Peace".

17. Kunthunāṭha (Fig. 45)

Two figures of Kunthunāṭha, the seventeenth Tīrthaṅkara of the Jainas, are depicted in the inner walls of Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 45). Both are seated in *yogāsana* on lotus pedestals supported by lions. Goat as the symbol of cognizance, is found in front of the pedestals of both figures. In addition, *chauri* bearers, trilinear umbrella, *Tilak taru*, the *kevaḷa* tree associated with him are also commonly found in these figures. This tree, in case of Mahāvīra-Gumphā is represented in shape of creepers spreading to both directions of the semi-circular arch over head. Cymbals played through hands of invisible *Gandharvas*, flying figures displaying garlands in hands and an oval shaped halo (*prabhāmandala*) behind head are the other notable features of the Tīrthaṅkara image of Bārabhujī-Gumphā. Hairs on the head of Tīrthaṅkara in respect of Bārabhujī-Gumphā are arranged spiral curls with *uṣniṣa* and that of Mahāvīra-Gumphā gathered at the top. Mount, the goat has been disfigured in both cases.

Two explanations of the origin of his name are given in the *Abhidhāna Chintāmaṇi*. First the Jīna stood firmly on earth hence Kunthanāṭha. Secondly, before his birth, his mother saw a heap (*kuntha*) of jewels.[22]

22. *Ibid*, p. 75.

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18. Arānatha (Fig. 45)

Figures of Arānatha, the eighteenth Tīrthaṅkara are also represented in the Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 45) of Khandagiri hill seated in meditative attitude on single or double petalled lotus pedestals supported by lions. The mount in case of Bārabhujī-Gumphā is an ant-eater contrary to the prescribed symbol of fish as per the text. But in case of Mahāvīra-Gumphā, the fish is depicted below the pedestal corresponding to the reference in the text. *Nandyā Vrata* (a kind of *svastika*) has also been associated with him as a mystic symbol.

Chaurī-bearers, trilinear umbrella and cymbals played in hands of invisible heavenly figures are the other common attributes of both the images. *Chyuta* (Mango), the tree associated with his *kevaḷa* knowledge, oval shaped halo, flying figures with garlands are specially depicted along with the image in Bārabhujī-Gumphā. Similarly the symbolical representation of the sun and moon with the Tīrthaṅkara of Mahāvīra-Gumphā add to its iconographic peculiarity.

He obtained the name of Ara because his mother saw a dream of a wheel (arā) of jewels.[23]

19. Mallinātha (Fig. 46)

The ninteenth Tīrthaṅkara has been represented in the group of sculptures of both Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 46) of Khandagiri hill with pitcher as the mark of cognizance below respective lotus pedestals. The pedestals on the other hand are supported by lions in the front. *Chaurī* bearers, trilinear umbrella, *Aśoka* as *kevaḷa* tree, flying figures with garlands and oval shaped halo are conventionally represented with the figure in Bārabhujī-Gumphā. Similarly *chaurī* bearers and trilinear umbrella flanked by lotus flowers are only available with the image in Mahāvīra-Gumphā. Both the figures are represented seated in meditative attitude.

According to the *Śvetāmbara* sect Malinātha was a woman, but sculptures and the name ending with *nātha* are not in favour of this tradition as they do not show the Tīrthaṅkara with any feminine features.

The Jina acquired the name of Malli as his mother longed for fragrant *Malli* (a kind of jasmine) flowers while bearing him in the womb. The emblem of a water-jar either symbolises the ninth dream of the Jina's mother or one of the *aṣṭamaṅgalas* or eight auspicious things.[24]

20. Munisuvrata (Fig.47)

The back walls of Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 47) of Khandagiri hill contain each a figure of Munī-suvrata, the twentieth Tirthaṅkara of the

23. *Ibid*, p. 76.
24. *Ibid*, p. 78.

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Jainas carved in bold relief. Both the figures are seated in *yogāsana* pose on lotus pedestals supported by lions. Tortoise, as the mark of cognizance differentiates this Tīrthaṅkara from others. Apart from the common attributes of *chaurī*-bearers, cymbals played in hands and trilinear umbrella, we find the *kevaḷa* tree (*champak*), oval shaped halo (*prabhāmaṇḍala*), flying figures holding garlands with the image of Bārabhujī-Gumphā and a trefoiled arch with the figure of Mahāvīra-Gumphā as additional features. The figure of Munīsuvrata occupies the twenty-first place in the group of sculptures, represented in Mahāvīra-Gumphā contrary to its twentieth position in the Jaina pantheon.

His name originated from the fact that he kept noble vows (*suvrata*, goodness) devoutly and he was a Munī or saint. The tortoise as his emblem symbolises the idea of slowness and steadiness, the two requisites for keeping vows.[25]

21. Naminātha (Fig. 46)

Naminātha, the twenty-first Tīrthaṅkara, though occupies the conventional position in Bārabhujī-Gumphā it is given the twentieth position in Mahāvīra-Gumphā (Fig. 46) of Khandagiri hill. Both of them are carved in *yogāsana* posture on lotus pedestals supported by lions. They also display *chaurī*-bearers, trilinear umbrella and cymbals played through palms of hands of invisible *Gandharvas*. *Vakul*, the tree associated with *kevaḷa* knowledge, *prabhāmandala* (halo) and flying figures with garlands in hands are the other items available with the figure in Bārabhujī-Gumphā. Blue lotus, as the conventional mark of cognizance in respect of the figure in Mahāvīra-Gumphā more looks like a bunch of flowers.

22. Nemināth (Fig. 47)

In addition to the representation of Nemināth, the twenty-second Tīrthaṅkara of the Jaina in the group of sculptures carved in bold relief in Navamunī-Gumphā, (Fig. 35), Bārabhujī-Gumphā and Mahāvīra-Gumphā (Fig. 47) of Khandagiri hilll, K.C. Panigrahi brings to our notice another such figure found at present in the Akhandalesvar temple of Jajpur area of Cuttack district. Besides, figures of Nemināth seated in *yogāsana* pose are invariably placed at the top of the mango tree seen behind the twin figures of *Yakṣa* Gomedha and Ambikā or independent images of Ambika, his *Śāsanadevī*. His conventional mark of cognizance, the conch is placed below the lotus pedestal of the image in Mahāvīra-Gumphā. But in case of Navamunī-Gumpha, two conches support the pedestal in addition to the eight petalled lotus (or dharmachakra) at the centre. Similarly the conch is carved in front of the eight petalled lotus (or *dharmachakra*) below the pedestal of Bārabhujī-Gumphā. The lotus pedestal of the image of Mahāvīra-Gumphā though supported by a pair of peacocks it is replaced by lions in case of Bārabhujī-Gumphā. *Chaurī*-bearers, trilinear umbrella and cymbals played in hands are common to all the three images referred to above. *Mahāveṇu*, the tree associated

25. *Ibid*, p. 79.

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with his *kevaḷa* knowledge is represented in cases of figures Bārabhujī-Gumphā and Akhandalesvar temple of Jajpur. Oval shaped halo behind head and flying figures with garlands are also noticed with some of these figures. the three images of Neminātha at Khandagiri and those found placed above its *Śāsanadevi* are carved invariably seated in *yogāsana* posture. The figure in Akhandalesvar temple however, is designed standing in *kāyotsarga* posture. It depicts eight planets (four on each side) seated in conventional *yogāsana* posture on the sides. In addition, kneeling devotees in *añjali* pose are only represented with the image of Ākhandaleśvar. The votive representation of this Tīrthaṅkara on the top of the tree behind the *Śasanadevī* and *Yākṣa* are invariably shown with the eight petalled lotus (or *dharmachakra*), the *chaurī* bearers, trilinear umbrella and flying figures holding garlands in hands.

His name has been derived in two ways. First his circumference (figuratively) was like that of the *dharmachakra*. Secondly before his birth his mother saw a wheel of black jewels. Hence his other name is Ariṣṭanemi.

23. Pārśvanātha

Next to Ṛṣabhanātha, the figures of Pārśvanātha seem to be extremely popular in Orissa. His images are reckoned with at places like Khiching, Paripada (Fig. 105 and 107) and Koisali of Mayurbhanja district, Pundal, Ayodhya (Figs. 100 & 101) and Charampa of Balasore district Vaidakhia (Fig. 88) Podasingidi, Sainkul (Fig. 93 & 94) and Ana (Fig. 90) of Keonjhar district; Cuttack Jaina temple (Figs. 70 & 72), Pratapanagari (Fig. 78) and Bhanpur (Fig. 79) of Cuttack district; Khandagiri (Fig. 35). Sisupalgarh (Fig. 58) and Bagalpur district and Chārmulā and Jāmundā of Koraput district. These images are designed both seated in *yogasāna* or standing in *kayotsarga* posture on plain, single or double petalled lotus pedestals. At places these pedestals are shown supported by lions. In addition to the snake symbol below pedestals on few occasions, these figures are distinctly separated from other Tīrthaṅkaras by the canopy of a seven hooded snake over head. In case of the standing figures, the coils of the snake are gathered behind the Tīrthaṅkara, in several folds fashioned symmetrically.

The two Pārśvanātha figures in seated position of the Bada Jagannātha temple at Baripada, are however provided with canopies of nine and thirteen hooded snakes. The figures having nine hooded snake canopy can also be related with the image of Tīrthaṅkara Supārśvanātha.

Chaurī bearers though, a common feature of all Pārśvanātha figures, they are not shown with some figures available at places like Bada Jagannātha temple (Baripada) Sainkal, Khiching and Podasingidi. These *chaurī* bearers on either side of the image of Vaidakhia, now preserved in the Orissa State Museum are depicted standing on elephants. *Devadāru* or *Dhātaki*, the tree associated with his *kevaḷa* knowledge is not traceable in the figures of Bada Jagannātha temple, one image of Cuttack Jaina temple, one of Podasingidi, two of Sainkul and in case of all, in Khandagiri hill. Umbrella in three folds either fitted to a staff or spread over the head are noticed with some images. But

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it is significantly omitted in a few figures preserved at Cuttack Jaina temple, the two in Bada Jagannātha temple, the two in village Sainkul, two in Podasingidi, and the one represented in Mahāvīra-Gumphā. Representation of other Tīrthaṅkaras in miniature size both seated and standing on either side of the Tīrthaṅkara are noticed in rare cases. The Parsvanatha image of Gadachandī near Podasingidi has all the twenty-three other *Tīrthaṅkaras* depicted on its sides. Six such figures are shown with an image of Khiching Museum and four in case of the second Pārśvanātha image of Cuttack Jaina temple. The Pārśvanātha image of Vaidakhia is depicted with figures of Ṛṣabhanātha, Śāntinātha, Mahāvīra and Chandraprabha along with their respective mark of cognizance along side of it.

Similarly *aṣṭagrahas* seated in *yogāsana* posture displaying conventional attributes are available with two figures of Cuttack Jaina temple, the one each at Pundal and Ayodhya. Cymbals played in hands of invisible *Gandharvas*, though a normal feature in large number of Pārśvanātha images yet they are not envisaged in the figures of Sainkul, Bada Jagannātha, Charamula (D.M.I), Jamunda (D.M.II) and Podasingidi. Halo (*Prabhāmaṇḍala*) is only shown with the figure of Pratapanagari. Two Pārśvanātha images one at Podasingidi and the other of Pratapanagari are fashioned within *toraṇas* fitted with *makara* heads. Semi *Nāga* and *Nāgi* devotees in *añjali hasta* are found in most cases except, however with the images of Sainkul and Bada Jagannātha temple.

Deep cut-marks noticed in various parts of the body of the Tīrthaṅkara of Charampa maintaining uniformity with other Tīrthaṅkaras of the place. Lotus and *champak* marks are noticed with the image of Cuttack Jaina temple. Hairs on the head in most cases are arranged in spiral locks with a bulging at the centre. This bulging in case of the image of Charampa appears to be very prominent. Padmāvatī, the *Śāsanadevi* of the Tīrthaṅkara is shown depicted at the centere of the pedestal of the image of Jāmundā (D.M.II) in Koraput district. She is seated in *Padmāsana* with a canopy of three hooded snake over head. The attributes in her hands are almost disfigured. The two seated Pārśvanātha images of Navamunī-Gumphā of Khandagiri represent, one a pitcher (*kumbha*) and the other an eight petalled lotus (or *dharmachakra*) below their pedestals. Flying figures with garlands, seem to be another notable feature depicted on either side of the Tīrthaṅkara. They are however not traced with the figures kept at Sainkul, Bada Jagannātha temple and Podasingidi.

The two bronze idols of Pārśvanātha, one at Bhanpur and the other preserved in the Orissa State Museum also represent the Tīrthaṅkara, both in seated and standing order. In either case he is provided with a lotus pedestal, and canopy of seven hooded snake over head.

The name of Parśva has been explained in Jaina literature differently. (a) He touches all ideas by knowledge, (b) his mother before his birth while lying on her couch, saw a black serpent crawling about, and (c) he is Lord (*Natha*) of his *Yakṣa* named Pārśva. In sculpture informs *B.C. Bhattacharya*[26], he is shown with three, seven or eleven,

26. *Ibid*, p. 82.

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hoods. The *Gaṇaddhara Saraddha Sataka* further speaks of Pārśva wearing nine serpent hoods. Thus the canon of the numbers of hoods cited above is not always regular.[27]

The bronze figure of Pārśvanātha of Bhanapur only shows the auspicious *śrīvatsa* mark on the chest. Pārśvanātha instead of being placed before Mahāvīra, the twenty-fourth Tīrthaṅkara, occupies a roughly central place on the back wall of Mahāvīra-Gumphā of Khandagiri hill.

24. Mahāvīra

The figures of Mahāvīra, the traditional founder of Jaina religion, are not very popular like the images of Ṛṣabhanātha and Pārśvanātha. He is found represented in sculpture at places like Suai (Fig. 114), Kachela (Fig. 118), Boriguma, Jeypore and B. Singhpur of Koraput district. Ayodhya in Balasore district and Khandagiri hill of Puri district (Fig. 48). Few other images of Mahāvīra are also found preserved in the Orissa State Museum. These figures are shown invariably carved seated in meditative attitude or standing in *kāyotsarga* pose on plian, single or double petalled lotus pedestals at times supported by lions. Lion as the conventional mark of *cognizance* appears carved in the centre of these pedestals except in case of the figure bearing Acc. No. Ay. 50 of Orissa State Museum where it seems to be disfigured. *Chauri* bearers flanking the Tīrihaṅkara are seen in conventional posture just above the pedestal in all cases. Trilinear umbrella and *Śāla* the tree associated with his *kevaḷa* knowledge also form the common feature of all these images. Figures of eight planets seated in a row in *yogāsana* posture displaying the conventional attributes are only noticed on the top edge of the lotus pedestal of the Mahāvīra figure preserved in a niche of the Bhairava temple of Borigumma. Cymbals or drum played in hands or invisible *Gandharvas* and halo (*prabhāmandala*) are depicted with most of these figures, the exception being the image of Mahāvīra-Gumphā of Khandagiri. Two elephants flanking the Tīrthaṅkara are not shown in cases of the images found in the caves of Mahāvīra-Gumphā of Khandagiri. Two elephants flanking the Tīrthaṅkara are not shown in case of the images found in the caves of Khandagiri and the one bearing Acc.No.Ay. 50 of the Orissa State Museum. The figure of Mahāvīra of B. Singpur displays the *dharmachakra* below the pedestal and a *makara toraṇa* at the back. The Mahāvīra image (Ay.50) of Orissa State Museum on the other hand represents pair of goose, *Gandharvas* and *Kinnaras* beating cymbals and blowing conchsells; *champak* and lotus medallions as well as a decorative torana fitted with *makara* heads. Trefoiled arch instead of the halo seem to have been designed at the top of this image and the one in Mahāvīra-Gumphā of Khandagiri hills. Devotees seated with *añjali hasta*, pitchers, *Nāga* figures, flying figures with garlands are also at times represented with these figures of Mahāvīra.

The auspicious *śrivatsa* mark is depicted on the chest of the Tīrthaṅkara of Suai in Koraput district only. Matanga, the *Yakṣa*, is depicted on an elephant and standing

27. *Ibid*, p. 85.

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near the *dharmachakra* symbol of the figures of Kachela and B. Singpur respectively. Similarly Sidhyika, the *Śāsanadevi* of the Tīrthaṅkara is noticed below the pedestal of the figures of Suai, Kachela, Bhagavati temple of Jeypore, two images in the Orissa State Museum, B. Singpur and Boriguma, all from Koraput district.

The two principal names by which he was known were Vardhamāna and Mahāvīra. The first name is explained as, since the prince was placed in the womb of the *Kṣatriyaṇī* Trisalā this family's (treasure) of gold, silver, riches, corn, jewels, pearls, shells, precious stones and corals increased, therefore, the prince shall be called *Vardhamāna* (i.e. increasing). He was called *Vira* or Mahāvīra in as much as he specially sent away the deeds (*Karmas*). His symbol of the lion is the most befitting mark of his spiritual heroism. His forbearance, his austerities, his strenuous work in the path of destroying work are all unmistakable proofs of his lion-like personality. His *Śāsanadevi*, Siddhāyikā has also the symbol of lion as her vehicle. His *Yakṣa* Mātaṅga riding an elephant personifies the royal power, which was associated with Vardhamāna in his worldly as well as in his spiritual life, informs, B.C. Bhattacharya.[28]

There is a regular order based on chronology in the arrangement of the Tīrthaṅkaras having characteristic symbols. This order has been reversed in some cases of Mahāvīra-Gumphā of Khandagiri where we find all the Tīrthaṅkaras are depicted in the walls of its inner chamber. The reversal order in these cases is probably due to the ignorance and inadvertence of the sculptors. Their ignorance is evidenced by the introduction of imaginary symbols not mentioned in the Jaina scriptures i.e. with the ninth and the eighteenth figures.

ŚĀSANADEVĪS

1. Chakreśvarī

Independent figures of Chakreśvarī, the Śāsanadevī of Ṛṣabhanātha, the first Tīrthaṅkara of the Jaina pantheon are noticed at Suai and Jeypore (Fig.121), of Koraput district, and Navamunī-Gumphā (Fig.35) and Bārabhujī-Gumphā (Fig.37) of Khandagiri hill in Puri district. In addition her figures are also shown below the pedestal of a number of Ṛṣabhanātha figures found at places like Suai (Figs. 113, 115 &116), Kachela, Jeypore (Kali temple) (Fig.123), B. Singpur, Charmula, Kotapata, Jamunda and Kamata of Koraput district. In all such cases she is depicted seated either in *lalitāsana* or *padmāsana* pose on Garuda carved below her lotus pedestal. She has been represented in two, four, six, ten, twelve and sixteen arms with attributes displayed in each of them. In independent figures, her Tīrthaṅkara, Ṛṣabhanātha is invariably shown seated in meditative attitude at the top with attributes like *lāñchana* the bull, *chauri* bearers, halo, flying figures with garlands in hands, trilinear umbrella, the *kevaḷa* tree and at times cymbals played in hands of invisible *Gandharvas*. Apart from Garuda, the traditional mount, we notice a crane (or peacock) and a pitcher in the pedestal of her image in the verandah wall of Bārabhujī-Gumphā.

28. *Ibid*, p. 90.

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The only two armed Chakreśvarī image depicted below the Ṛṣabhanātha figure of Jamunda (D.M. 35) in Jeypore branch museum is shown seated in *lalitāsana* pose on a lotus pedestal displaying *Varada mudrā* in both hands. Four armed figures of Chakreśvarī seem to be extremely popular with the Ṛṣabhanātha figures of Suai, Kāchelā, Jeypore, B. Singpur, Chārumulā, Kotapāta, Kāmtā and Jāmundā of Koraput district. In all these cases she is shown mounted on Garuda, except however of the figure of Jamunda (D.M. 8) where she is seated in *yogāsana* pose on a lotus pedestal. Attributes like discs are only visible in two of her hands from the four. The four armed Chakreśvarī images included within the pedestal of the Ṛṣabhanātha figures bearing Nos. two, four, seven, nine and ten of Suai and the one of Kali temple, Jeypore are provided with attributes like discs, in two hands and *varada mudrā* on the others. The other four armed figures under the Ṛṣabhanatha image bearing serial numbers twelve and thirteen of Suai and that of the Kālī temple represent two discs, vessel and *varada mudrā* in her hands. In respect of other Chakreśvarī images of this category the attributes in hands are either damaged or become indistinct due to weathering effects.

The only representation of a six armed Chakreśvarī image below the pedestal of the Ṛṣabhanātha figure bearing serial No. 8 of Suai shows two discs, *abhaya*, *varada*, sword and shield. She is also mounted on Garuda.

The Chakreśvarī image of Namamunī-Gumphā is ten armed, six with flower-like *chakras* (discs) perched on the fingers of six hands, the seventh hand holding a perforated disc, eighth a shield, ninth a rosary held against her chest in *vitarka mudrā* and the tenth placed on the lap in *yogamudrā*.

The figure of Chakreśvarī carved along with the group of *Śāsanadevis* of Bārabhujī-Gumphā is of twelve-armed. Of her six right hands one is in *varada* and the rest hold, a thunder bolt (*vajra*), two discs (*chakra*), rosary and sword; three of her left hands hold shield, disc and the stalk of flower, the attributes of the three others, one resting on her knee and the second placed on chest, are badly mutilated.

The twelve-armed Chakreśvarī figure on the left wall of the verandah of Bārabhujī-Gumphā is popularly worshipped as a Bārabhujī image of Durgā. One of her right hands is in *Varada*, the second holds a sword, the third a disc. Of her left hands one is held against her chest and three carry shield, *ghaṇṭa* (bell) and disc. Attributes in rest of the hands are beyond recognition due to severe damage caused to them.

All these figures are provided with a garment covering the lower parts of the body. Their other decorative ornaments consist of girdle, bracelets, armlets, necklace *upavita* (sacred thread), anklets, earrings or studs and head ornaments. The available text in case of the twelve armed Chakreśvarī images of the *Digambara* sect prescribe eight discs, citorn, *varada* and two *vajras*. The four handed figure holds two discs.

The sixteen armed Chakreśvarī images are also available in Orissa, one of which is worshipped as Bhagavatī at Jeypore and, the other kept half buried under earth

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in a temple at Suai of Koraput district. The figure of Jeypore is carved seated in *Padamāsna* (*yogāsana*) on a double petalled lotus pedestal supported by lions. The pedestal in its lower part depicts the figure of Garuda, the mount of Chakresvari a female attendant and Gomukha the *Yakṣa* traditionally associated with Ṛṣabhanātha. Above the figure of Chakreśvarī is found her Jīna, Ṛṣabhanātha in *Yogāsana* pose along with the *aṣṭapratihāryas* carved around him. In addition two elephants flank the Tīrthaṅkara at the top. The plain halo (*prabhāmandala*) behind head of this *Śāsanadevī* is designed in two sections with beaded borders.

Of her sixteen hands, the eight in the right represent attributes like sword, conical object (?), crescent moon, *chakra* (disc), *saṁkha* (conch), *vajra* (thunder bolt), *japāmāla* (rosary) and *varada mudrā* and the remaining eight of the left side display conical object (?) shield, *gadā* (mace), *chakra* (disc), trident, *vajra*, *Kalasa* (pot) and an indistinct object. The third eye on her forehead is distinctly visible.

The other Chakreśvarī image of this category found at Suai is also seated in *padmāsana* pose. The pedestal, depicting the mount and other figures is strongly embedded in earth. From her sixteen hands the available ones of the right side contain mace, sword, trident, disc, bow and pot and the left side displays spear, shield, arrow, dagger and a conical object. The attributes of the remaining hands are damaged and missing. The *prabhāmandala* (halo) behind head and the conical crown over head are sumptuously decorated with artistic finish. Her Jina, Ṛṣabhnātha is shown seated in *yogāsana* pose on a lotus pedestal displaying the *aṣṭapratihāyas* and eight planets along her sides.

Both the figures are richly clad with undergarments and well finished decorative ornaments. Figures of sixteen armed Chakreśvarī images are extremely rare in the country.

By her name, symbol of disc and Garuda as mount, she had much affinity with that of Vaiṣnavī, the *śakti* of *Viṣnu*.

2. Rohiṇī

Rohiṇī, the *Śāsanadevi* of Ajitanātha, the second Tīrthaṅkara of the Jainas has been carved in high relief in three different places of Khandagiri hill and one at Suai of Koraput district. Of the two in Bārabhujī-Gumphā, one is within the group of *Śāsanadevīs* and the other on its left verandah wall (Fig. 37). The third Rohini figure in Khandagiri is depicted on the back wall of the cell of Navamunī-Gumphā. Bull, as mount is represented with her images in Bārabhujī-Gumphā, but, elephant the conventional *lāñchana* of her Tīrthaṅkara appears below the pedestal in case of Navamunī-Gumphā. The mark of cognizance of the Rohiṇī figure of Suai is not clearly visible. The three figures of Khandagiri are seated in *lalitāsana* pose on plain or lotus pedestals but the one in Suai in *padmāsana* on a lotus pedestal supported by lions. The text provides an iron seat for the *Śāsanadevī*. Depiction of the third eye is distinctly shown on the

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forehead of the figure of Navamuni-Gumphā. Flying figures with garlands and oval or circular shaped haloes are also appearing in some cases. The attributes in her respective hands are given below. The one at Suai and the other on the verandah wall of Bārabhujī Gumphā depict Ajitanātha in *yogāsana* posture on the top of the *Śāsanadevi*. These votive figures of Ajitanātha also with the mark of cognizance (elephant), the *kevala* tree, *chaurī* bearers and flying *Gandharvas* holding garlands in hands are also provided.

The four armed figure of Navamunī-Gumphā is shown in the right with *abhayamudrā* and *vajra* and the left a goad and a three-pronged object.

The twelve armed image of the verandah wall of Bārabhujī-Gumphā does not agree with textual descriptions. It is locally worshipped as *Bārabhujī* (Durga) image along with the Chakreśvarī image carved in its front wall.

Among the attributes, the *vara*, a banner, *ankuśa* (goad) and disc in right-hands and a *śaṁkha* (?) water-pot twig or tridandi and a disc in left are recognizable.

The second twelve-armed Rohini figure within the group of *Śāsanadevis* of the same cave like the first also remarkably differ from textual descriptions, in respect of attributes held in hands. One of her right hands is in *Varada mudrā*, among other attributes only spear or arrow and a sword are recognizable. Her left hands hold a noose (?), bow, *halā* shield, stalk of a lotus and *ghaṇṭa* (?), the last being held against her chest.

The third twelve-armed Rohiṇī of Suai is shown seated in *padmāsana* pose with palms of lower two hands kept one over the other. Of the other five hands of the right side one is broken and the rest represent *vajra*, sword, disc and arrow and the five left hands are provided with vessel, shield, bell, *tridaṇḍī* and bow.

All the four Rohini figures are elaborately decorated with lower garment, *śāri*, girdle, anklets, necklace, earrings, bangles and ornaments for the head.

The attributes in hands of the four-armed Rohiṇī of Navamunī-Gumphā and also of her mount, the elephant also connects her with the *mātrika*, Indrani, the *śākti* of Indra. The third eye placed horizontally over her forehead strengthens this supposition.

3. Prajñāptī

Prajñāptī, the *Śāasanadevī* of the third Tīrthaṅkara, Sambhavanātha is repeated in two caves i.e. Navamunī Gumphā ad Bārabhujī-Gumphā of Khandagiri hill.

The mount in case of both the figures is badly damaged. The available portions of the mount in Bārabhujī-Gumphā have more similarity with an animal rather than a bird prescribed in the text. The pedestals on which the figure is seated are either designed plain or with a double petalled lotus flower. The image in Navamunī-Gumphā

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is two-armed holding in the left the stalk of a blue lotus, right being in *abhaya*. Seated in *lalitāsana* she wears a necklace, bangles, anklets, and a plain *jaṭāmkuṭa*. The avilable texts are silent about a two-armed image.

Prajñāpti of Bārabhujī-Gumphā is four-armed with the lower right in *varada* and the upper right holding a rosary. The attributes in the left hands are damaged. The representations of this figure tally more with the textual description of the four-armed *Śvetāmbara* Duritārī than with the *Digambara* Prajñāptī who is described six-armed. An oval shaped halo is visible behind the head of this image.[29]

4. Vajrasrinkhaḷā

Two figures of Vajrasrinkhaḷā, the *Śāsanadevī* of the fourth Tīrthaṅkara, Abhinandananātha are also reckoned, one each in the Navamunī-Gumphā and Bārabhujī-Gumphā of Khandagiri hill. In Navamunī-Gumphā, she is seated in *lalitāsana* pose on a plain pedestal, below, which her mark of cognizance also a monkey shown in folded hands contrary to the swan prescribed in the text. In Bārabhujī-Gumphā though she is depicted seated in *lalitāsana* pose on double petalled lotus pedestal, her vehicle is badly disfigured. The oval shaped halo (*prabhāmandala*) behind head is prominently shown in this figure.

The four-armed figure of Navamunī-Gumphā is decked in bangles, necklaces, ear-studs, *mukuṭa* and anklets. She carries in her lower left a child, in upper left, a conch and in upper right a *chakra*, the lower right being in *abhaya*. With the above attributes, she is having more affinity with the *mātrika*, Vaiṣnavī, than Vajrasinkhaḷā, who is described as riding on a swan and holding in her four hands snake, noose, rosary and fruit.[30]

The other image of Bārabhujī-Gumphā is eight-armed with two hands playing on a harp, one of her right hands is in *varada mudrā*. Among other attributes only *vajra* in one of her left hands is somewhat clear. She has been provided with a lotus pedestal.

5. Puruṣadattā

The only representation of Puruṣadattā, the *Śāsanadevi* of the fifth Tīrthaṅkara Sumatinātha is found seated in *lalitāsana* pose on a plain pedestal on the left wall of the inner chamber of Bārabhujī-Gumphā. Her mount, crocodile, contrary to elephant is noticed below the pedestal. Puruṣadattā as *Vidyādevi* is described as riding a cuckoo.[31] An oval shaped halo is noticed behind her head.

The image of ten-armed Puruṣadattā is a departure from the scriptural description. Among the attributes in her right hands, *varada*, a perforated disc, long spear and sword are clear; in her left hands are found a noose, shield, *haḷa*, hammer and blue-lotus,

29. B.C. Bhattacharya, *The Jaina Iconography*, p. 124,
30. *Ibid*, p. 124.
31. *Ibid*, p.126,

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6. Manovegā

Manovegā, as the *Śāsanadevi* of the sixth Tīrthaṅkara, Padmaprabha has been depicted with her mount swan in Bārabhujī-Gumphā only. She is seated in *lalita* pose on a plain pedestal and provided with an oval halo behind head. Though four handed, she does not confirm to the textual description of the attributes of sword, lance, fruit and *vara mudrā* and the mount horse. Here she holds in her left hands a conch (?) and banner and in the upper right a three-pronged object (*vajra*), lower right being as usual in varada.[32]

7. Kālī

The only figure of Kālī, the *Śāsanadevi* of Suparśvanātha, the seventh Tīrthaṅkara is depicted in Bārabhujī-Gumphā seated in *lalitāsana* pose on a plain pedestal displaying peacock as her mark of cognizance. She has an oval shaped halo behind head. In her eight hands, she is shown with *varada mudrā*, a bowl of fruits, lance (?) and sword in the right, conch, hammer (?) and spear in the left contrary to the description in the texts in which case she is four-armed displaying a trident, fruit, *varada mudrā* and bell. Her mount should also be a bull. Manovegā or "Swift as mind" is aptly symbolised by the vehicle of a horse known for its swiftness.[33]

8. Jvalāmālinī

Jvalāmālinī representing as *Śāsanadevī* of the eighth Tīrthaṅkara, Chandraprabha is also noticed within the group of figures in Bārabhujī-Gumphā. She is found here seated in *lalita* pose on a plain pedestal below which her mount, the lion depicted instead of the conventional buffalo. An oval shaped halo behind head is shown as usual. Here she is twelve-armed with the representation of *varada mudrā* dagger, disc, arrow, club (?) and sword in her right hands and again *varada* shield, bow, conch, noose and bell in the left, the last being held against the chest.

The textual description of the eight handed Jvalāmālinī having buffalo as the mark of cognizance has little affinity except a few attributes with this figure.[34]

9. Mahākālī

Mahākālī, the *Śāsanadevī* of Puṣpadanta, the ninth Tīrthaṅkara of Bārabhujī-Gumphā is available seated in *lalitāsana* pose on a pedestal. Her mount, the bull, contrary to tortoise appears below the pedestal. Suttāra, her counterpart in the *Śvetāmbara* sect rides a bull. In the text, besides, the mount tortoise, she is represented with *vajra*, club, fruit and *varada mudrā*, disc (?) bird, bowl of fruits (?), and disc in the

32. *Ibid*, p. 126-27.
33. *Ibid*, p. 128.
34. *Ibid*, p. 129.

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right and a crescent, *tarjani mudrā*, snake, flower (?) and branch of a tree (or feather of peacock) in the left. An oval shaped halo is depicted behind her head.[35]

10. Mānavī

Mānavī, the *Śāsanadevī* of Śitalanātha is found depicted in *lalita* pose on a plain pedestal of the above mentioned cave. Her mount, most probably an animal, is disfigured. Similar is also the case with the attributes in her four-hands. She holds in her lower left, a *daṇḍa*, the lower right being in *varada* pose. The attributes in the upper hands are indistinct, that in the upper right looks like a disc, while the object, in the left may either be a conch or fruit. In the texts she is described as riding a hog and displaying a fruit, *varada mudrā*, bow, etc. in hands. The oval shaped halo in conformity with other Śāsanadevī figures of Bārabhujī-Gumphā appears behind her head.[36]

11. Gaurī

Like the previous one, Gaurī, the *Śāsanadevi* associated with Śreyānsanātha, the eleventh Tīrthaṅkara of the Jaina pantheon is seated in *lalita* pose on a plain pedestal in Bārabhujī-Gumphā. Her mount is greatly damaged. Being heavily built, it cannot be taken as the antelope prescribed in the text. Though she has four hands corresponding to the authority, the attributes shown in those hands widely disagree with the description. They are in this example, water pot and manuscript in the left hands and *varada mudrā* and rosary in the right contrary to the provision of club, lotus, urn, and *varada*. She has the oval shaped halo behind head as usual. The attributes connect her with Brāhmaṇī.[37]

12. Gāndhārī

Gāndhārī, the *Śāsanadevī* of Vāsupūjya has been represented in both Navamunī-Gumphā and Bārabhujī-Gumphā of Khandagiri hill. In either case, she is seated in *lalita* pose on a plain pedestal below which her mount, the peacock is shown. The text, however, prescribes for her a crocodile to ride. Oval shaped halo as found in case of the figure in Bārabhujī-Gumphā is conspicuous in its absence behind the head of the image of Navamunī-Gumphā.

Wearing bangles, necklace, ear-studs, anklets and *jaṭā-mukuṭa*, the four-armed figure in Navamunī-Gumphā holds in her lower left hand, a child, in upper left a *śaktī* and in upper right a *mutulunga*, the lower right being in *abhaya mudrā*. The eight-armed figure in Bārabhujī-Gumphā, represents the *varadā mudrā*, a *mutulunga* (?), rosary and blue lotus in right hands and a water pot conch, twig (or bunch of flowers), and the stalk of a full-blown lotus in left hands.

35. *Ibid*, p. 129.
36. *Ibid*, p. 130.
37. *Ibid*, p. 131.

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Neither the attributes, nor the mount tally with scriptural description. The four armed one has rather more resemblance with the Brahmanical Kaumārī. The *Digambara* from of this deity as per the text is represented as riding on a crocodile and having the hands equipped with a club, two lotuses and *Varada mudrā*.

The bronze idol of Gāndhārī fashioned along with figures of her *Yakṣa* Kumāra and Tīrthaṅkara Vaṣupujya of Achutarajapur bearing Acc. No. 265 in the Orissa State Museum is seated in *mahārājalilā* pose wearing anklets, girdle, bangles, sacred thread, necklace, armlets, ear-studs and *mukuṭa*. The right hand of this Śāsanadevī, rests on her right knee and the left hand placed on the left thigh.

13. Vairotī

The only image of Vairoti appears in *lalita* pose on a plain pedestal in Bārabhujī-Gumphā. She, as Śāsanadevī is associated with Vimalanātha, the thirteenth Tīrthaṅkara of the Jainas. Her conventional mark of cognizance, the snake is here replaced with a crane below the pedestal. Contrary to the four hands in the text she is represented here with eight hand having *varada mudrā*, arrow, sword and *Paraśu* in her right hands and *vajra*, bow, spear and shield in her left hands. Except the bow and arrow, the other two attributes of snake as per the textual description have been ignored in this case. An oval shaped halo has been designed behind her head as usual.[38]

14. Anantamatī

A ten-armed figure of Anantamatī, the *Śasanadevi* of Anantanātha, the fourteenth Tīrthaṅkara is carved in the back wall of Bārabhujī-Gumphā. She is shown here seated in *lalita* pose on a plain pedestal below which her *lāñchana*, the horse (?), with head damaged is depicted.[39] In the text Anantamati as carried by a swan and displaying a bow, arrow, fruit and *varada mudrā* as attributes in four of her hands. But the figure represented in Bārabhujī-Gumphā is provided with a staff like object, *vajra*, stalks of full-blown lotus, shield and hammer in the left-hands and the *varada mudrā*, a dagger, spear, sword and the remaining one being damaged. An oval shaped halo is shown behind her head. D. Mitra described her as an eight armed figure.[40]

15. Mānasī

The single icon of Mānasī, the Śāsanadevī of Dharmanātha seated in *lalita* pose on a plain pedestal in Bārabhujī-Gumphā. Her mark of cognizance, the horse (?) is badly disfigured. She is here provided with *Varada mudrā*, pellet, three pronged object in left hands and bell, banner and conch in the right. The oval shaped halo appears behind her head as usual. The text besides, the mount tiger, prescribed for her six hands with different attributes like *Varada mudrā*, two lotuses, arrow, goad and bow.[41]

38. *Ibid*, p. 133.
39. *Ibid*, p. 134.
40. D. Mitra, *JAS*, Vol. I, 1969, No. 2, p. 131.
41. B.C. Bhattacharya, *The Jaina Iconography*, p. 135.

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16. Mahāmānasī

Mahāmānasī as the Śāsanadevī of Śāntinātha, the sixteenth Tīrthaṅkara of the Jainas is carved seated in *Yogāsana* pose (*padmāsana*) on a double petalled lotus pedestal in Bārabhujī-Gumphā of Khandagiri hill. Her conventional mark of cognizance, the peacock is significantly omitted here. In her two hands she holds stalks of full-blown lotus flowers. Two elephants, perched on the lotuses are seen flanking the image at the top in order to pour sacred water from the pitchers held in their trunks. The oval shaped halo is depicted behind her head as usual.[42]

The representation agrees more to the conception of the *abhiṣeka* form of *Lakṣmi* than the canonical description of the Śāsanadevī of Santinatha in which case she must have disc, fruit, sword (?) and *Varada mudra* in four hands.

17. Vijayā

Vijayā has been associated with the seventeenth Tīrthaṅkara, Kunthunātha as Śāsanadevī. Her only representation in Bārabhujī-Gumphā is found seated in *lalita* pose on a plain pedestal. Her vehicle, the buffalo in this case is partially damaged. The text, however, provides a black boar as the riding animal for the *Śāsanadevī*.

In her ten hands she displays in the right *varada mudrā*, a staff like object, hook (*ankuśa*), disc and rosary (?) and in the left a three pronged object, perforated disc, conch (?), stalk of full blown lotus and water pot. The avilable text refers the figure as four-armed with conch, sword, disc and *Varada mudrā* as attributes in respective hands.[43]

18. Tārā

Aranātha's *Śāsanadevi*, has been represented in *lalita* pose on a plain pedestal in Bārabhujī-Gumphā only. In her two hands she is shown with *Varada mudrā* in the right and the stalk of a full-blown lotus in the left contrary to the four hands mentioned in the text. Her present mount the animal resembling a boar (or elephant) with head broken is also a departure from the conventional vehicle, the swan. The oval shaped halo is shown behind the head as usual.[44]

This two armed figure with the attributes in hands is a wholesale adoption from the Buddhist-Goddess Tārā.

19. Aparajitā

The only figure of Aparajitā, *Śasanadevī* of Mallinātha is found seated in *lalitasana* pose on a plain pedestal within the group of *Śāsanadevis* of Barabhujī-Gumpha. Her vehi-

42. *Ibid*, p. 136.
43. *Ibid*, p. 137.
44. *Ibid*, p. 138.

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cle, a short tailed animal (ram) is shown below the pedestal. She has the oval shaped halo behind head, in her eight hands, she is represented with *varada mudrā*, a long spear (*śakti*), arrow and a sword in the right and a cone-shaped object (conch) bow, shield and banner in the left. Neighther the mount nor the attributes in her hands tally with the textual description. The *Digambara* version in the image provides lion as the riding animal and citrus, sword, shield and *varada-mudrā* as conventional attributes in four hands. Her original name seems to have been derived from that of Durgā, who bears the same name in Brahmanism.[45]

20. Bahurupiṇī

Bahurupiṇī, associated with Tīrthaṅkara Munisuvrata with the exception of all the *Śāsanadevis* in Bārabhujī-Gumphā is carved in a reclining pose on a plain bed (cot). She is attended by three other figures one of which shown fanning her. Below her bed is placed a water pot. Of the two hands, the left one is traced below the head and the right one is traced over the body. The halo behind head is not shown here.

The text, however, provides for her a shield, fruit, sword and *varada mudrā* as attributes in four hands and a black snake to ride.[46]

21. Chamundā

Chamundā, *Śāasnadevī* of Naminātha, is depicted with multiple heads and an oval shaped halo in Bārabhujī-Gumphā. She is seated in *lalita* pose on a plain pedestal below which her mount, or the mark of cognizance, the swan is shown. In her four hands, she is represented with *varada mudrā* and rosary in the right and water-pot and trident in the left. The oval shaped halo is found as usual behind the head.

The Chamundā image as per the text rides on a doliphin and carries a rosary, staff, shield and sword. The image in this case has more resemblance with Brāhmaṇī of the Hindu pantheon.[47]

22. Āmra (Ambikā)

Figures of Āmra or Ambikā, the *Śāsanadevi* of Neminātha, the twenty-second Tīrthaṅkara of the Jainas are confronted with at places like Khandagiri (Fig. 35 & 52), Podasingidi (Fig. 85 & 86), Jambhira (Fig. 89), Barudi, Badasai, Balighat (Balasore), Kachela (Fig. 119), B. Singpur (Figs. 129, 130, 131 and 132), Brahmesvarpatna and Achutarajapur of Orissa (Figs. 65, 66 & 67). She appears to be extremely popular of all *Śāsanadevi* figures in Orissa. Her images are designed either seated with her *Yakṣa* Gomedha on a common pedestal or carved independently. When carved alone she was

45. *Ibid*, p. 139.
46. *Ibid*, p. 140.
47. *Ibid*, p. 141.

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given more prominence. In all her seated figures either alone or with the *Yakṣa*, she is shown in *lalita* pose but the standing ones invariably display a *tribhaṅga* pose. The pedestals on which she is seated or standing are either plain or arranged with lotus petals. Her mount the lion is usually placed below the pedestal. In exceptional case like the Ambikā image of Brahmeśvara patana (now preserved in the Dhenkanal branch Museum) the lion is found to the left of the pedestal. The mango tree, the other conventional feature of this *Śāsanadevī* is shown in the background in all cases. Her Tīrthaṅkara is placed over this tree in *yogāsana* pose in most cases. The two Ambikā figures of Badasai, however, do not contain the Tīrthaṅkara at the top. The two *Śāsanadevī* images bearing No. D.M. 5 and D.M. 20 of B. Singpur, the one of Kachela, Brahmesvarpatana and cave No. 10 of Khandagiri hill are shown standing in captivating *tribhaṅga* pose over pedestals.

The Tīrthaṅkara figures on the top are depicted with the mark of cognizance, *chauri* bearers, flying figures with garlands, halo and the *kevaḷa* tree. The mark of cognizance in most cases is an eight petalled lotus or a disc. The Ambikā figures of Bārabhujī-Gumphā, Podasingidi and Kachela display prominent *prabhāmaṇḍalas* behind head in addition. The pedestal of one of the seated images of Badasai is supported by tapering pillars. The well designed *toraṇa* behind the figure of Kachela is also supported by decorative pillars. Devotees seated in folded hands and various types of offerings are noticed below the pedestal of the figures of Balighat, Jambhira, Podasingidi and Kachela. At times attendant figures are carved along side this *Śāsanadevī*. The two female attendants in case of one of the figures of Podasingidi are shown displaying fly-whisks in their hands.

The two handed figures of this *Śāsanadevī* are invariably shown with a baby on the left lap and a bunch of mangoes or a mango twig in the right. One of her figures of Podasingidi is however, depicted with *varada mudrā* in right hand. At times one or two small babies are shown plucking mangoes held in her right hand.

The four armed image of Badasai is depicted with hands showing *Varada mudrā*, bunch of mangoes or its twig and one kept on the thigh. Similarly the other four armed figure of Barudi is found displaying a bunch of mangoes, *varada mudrā* and conical objects.

Ambikā figures seated with *Yakṣa* Gomedha on a common slab are also found in places like Podasingidi, Thunigaon, Ayodhya, Lataharana, B. Singpur, and Khandagiri hill. Except in one case of B. Singpur, the *Śāsanadevī* is invariably shown seated to the left of Gomedha in *lalitāsana* pose. She displays the bunch of mangoes or the mango twig in right hand and holds the baby on the left. The mango tree is depicted behind the two figures. At times they represent the votive figure of Neminātha seated in *yogāsana* pose at the top of the tree. A peculiar feature of some of these representations is that a baby is shown swinging on the tree from which it branches off. Some of the prominent *pratihāryas* along side of the Tīrthaṅkara Neminātha and devotees in kneeling position are also depicted with these figures. The Ambika figure on the common

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slab of B. Singpur bearing No. D.M. 23 is seated to the right of Gomedha displaying attributes in opposite hands. Like Gomedha she is found seated in *mahārājalilā* pose.

In addition to the Ambikā figures in stone D. Mitra[48] brought to our notice four bronze idols of this *Śāsanadevī*. They were all recovered from village Achutarajpur and preserved for the present in the Art Section of the Orissa State Museum.

The first figure of this group (Acc. No. 288) is seated elegantly in the *lalitāsana* posture on the pericarp of a *viśvapadma* her right foot being pendent. With her left fore arm supporting the back of a child seated on her left thigh. She holds with the artistic fingers of her right palm a twig with a bunch of mangoes. Close to her pendent leg is a seated bejewelled boyish figure with locks of hair falling on sides and holding a circular object in its right hand. The central projection of her lotus pedestal, accommodates the lion, her conventional mount. The edges of the lintel and jambs of the back-rest are decorated with beads. Near the ends of the lintel is a somewhat *āmalaka* shaped member, close to which is a beaded string hanging downwards. Above the lintel are mango-twigs laden with fruits. Around her shoulders and head and mounted on the lintel is a solid oval halo whose beaded border is edged by leaf shaped flames. At the crown of the halo is an ornate floral device hiding the view of the thick shaft of the umbrella in three gradually diminishing *chhatras* the topmost one being crowned by a conical finial.

The second figure (Acc. No. 263) also seated in *lalitāsana* pose on a lotus arrayed on a narrow pedestal with footed base and two mangoes placed below. Against the middle of the front side is the lion. She supports a child seated in her left folded leg through the left fore arm. She carries a mango twig with her right palm resting on the knee. The right palm of the child is placed against his chest. By the side of her right thigh is a grown up child seated in the *paryankāsana* posture with a mango like fruit in his right palm against the chest. The solid oval halo edged by tongues of flames is tightly fixed to the pedestal. Above her head are the spreading branches of the mango tree perched above the mango branches is Neminātha. Seated in *yogāsana* pose displaying the individual halo in oval shape. At its crown is a floral motif, above which rears up an umbrella with a prominent bud-shaped finial.

The third figure (Acc. No. 289) though represents the broad features of the previous one yet close to her right leg is a pot bellied boy, seated in the *mahārājalilā* posture with his right hand extended up to the knee. A small defaced disc is also seen against the feet of Neminātha seated in *yogamudrā* at the top. Unlike the preceding image the long halo (attached to the pedestal) has a trefoil upper part.

The last figure of Ambikā (Acc. 289) also corresponds to the second image in many of the iconographic details. Here she is seated in the *mahārājalilā* posture. Around the back of the *Śāsanadevī* is an oval halo with two over-hanging clusters of mangoes

48. D. Mitra, *Bronzes from Achutarajapur*, pp. 45-48.

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near the top. At the crown of the halo is the robeless Neminātha in the *yogamudrā*. Above Neminātha is a *chhatrāvali* of three gradually diminishing umbrellas capped by a conical finial.

All these figures are heavily decked in ornaments like girdle, necklace, anklets, bangles, armlets, sacred thread and head ornaments in addition to the under garment and scarf.

Dr. Mitra[49] further observes "The name Ambikā and the mount lion are clear indications of her borrowal by the Jainas from the Brahmanical pantheon. Her holding of a child also points to the conception of the *Mātrikās*. At the same time, the figures of Hāriti, the *yakṣi* of Rajgrha converted by Buddha, have a close iconographical resemblance with the icons of Āmra. The Jaina conception of this divinity, is thus an amalgam of different ideas. Among the *Śāsanadevīs* she was particularly popular in eastern India as may be assessed from the comparatively large number of her images found in this region. She came to be venerated as an independent Goddess, as in some of her images, the figure of Neminātha is conspicuous by its absence. In her images we generally find a small child in her lap and another but somewhat grown up child by her side, and a bunch of mangoes usually in her right hand while above or near her sides are represented branches laden with mangoes. Her popularity was, no doubt due to her symbolising fertility as people resorted to her for having children".

The *Digambara* version of this image of the *Śāsanadevi* is described as riding up on a lion and bearing two hands with a bunch of mangoes and a child.[50]

23. Padmāvatī

Figures of Padmāvatī, ths *Śāsanadevi* of Pārśvanātha are traceable in the Navamunī-Gumphā (Fig. 35) and Bārabhujī-Gumphā of Khandagiri hill and at Nandapur in Koraput district. All the images are carved seated in *lalitāsana* pose on double petalled lotus below which in case of Navamunī-Gumphā, a lotus and Nandapur an elephant are depicted as mark of cognizance. The symbol with the figure in Bārabhujī-Gumphā is not traceable. A canopy of five hooded snake appears over head of the figures of Bārabhujī-Gumphā and Nandapur. A votive figure of Pārśvanātha flanked by *chaurī*-bearers and flying figures with garlands and having canopy of a seven hooded snake is found depicted on the top of Padmāvatī figure of Nandapur. The third-eye on the forehead is noticed with the figure of Navamunī-Gumphā only.

The two hands of this image in Navamunī-Gumphā are shown with *abhaya mudrā* in the right and lotus in the left. The four armed figure of Nandapur represents a twig, *varadā mudrā* and *paraśu* in three hands the fourth being damaged. The eight armed figure of Bārabhujī-Gumphā on the other hand displays *varada mudrā*, arrow,

49. *Ibid*, p. 44.

50. B.C. Bhattacharya, *The Jaina Iconography*, p. 143.

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sword and disc (?) in the right and bow, shield, stalks of lotuses in the left. Neither the mount nor the attributes in hands confirm to the textual description in which she should have a snake or peacock as her vehicle and represent goad, rosary and lotuses in case of a four armed figure. It is most likely that connection between the Jaina Padmāvatī and the Brahmanical Manasā originates from the Jaina legends. Jaratkāru an ascetic, stands for Kāthā in the Jaina legend and it is, he who latterly, became one with *Śeśa*, the king of *Pātāla*.[51]

24. Sidhāyikā

A twenty armed figure of Sidhyāikā, the *Śāsanadevī* of Mahāvira, the last of the Tīrthaṅkaras of the Jainas is carved seated in *lalitāsana* pose on a plain pedestal in the Bārabhujī-Gumphā of Khandagiri hill. Her mount, the elephant and the attributes in respective hands thoroughly ignore the canonical injunctions. In the twenty hands she represents in the right *varada mudrā*, spear, rosary, arrow, small staff (?) hammer, *haḷa*,, *vajra*, disc and sword; of the attributes in her left hands a water pot, book, *matulunga* (?) lotus, bell (?), bow, *nāgapāsa* and shield are only recognizable.

The Digambara version of this *Śāsanadevī* should represent a lion as riding animal and *varada mudrā* and book as attributes in hands.[52]

A two-armed lady with a pot in front is carved standing within a triangular shaped arch at a little distance from this Sidhāyikā image of Bārbhujī-Gumphā.

The Tīrthaṅkara images though appear more or less in conventional posture having much similarity with the fundamental features of the Jainas, the *Śāsanadevīs* with the exception of Āmra do not as a rule follow canons of Jaina iconography as laid down in the available scriptures. This indicates either to the existence in this region of a different text which the artist followed in carving the figures of *Śāsanadevīs* or the germinal state in which iconographic concepts still existed without being crystallised into rigid forms. The latter alternative is suggested by the difference in the attributes of the same *Śāsanadevī* figure carved not only in separate caves but also in the same cave of Khandagiri hill.

The seven *Śāsanadevīs* preceded by the figure of Gaṇeśa seated in *mahārājalilā* posture in the Navamunī-Gumphā of Khandagiri appear to be the reminiscent of the Brahmanical *Sapta mātrukās*. The grouping may not be accidental as most of them evince characteristics which are not available in the Jaina texts but which in the Brahmanical prototypes, with their attributes and mounts they disclose unmistakably the assimilation of the Brahmanical deities in to the Jaina pantheon.

Similarly in the Bārabhujī-Gumphā we find altogether twenty-five figures of Tīrthaṅkaras, Pārśvanātha being repeated twice covering the three walls of the inner

51. *Ibid*, p. 145.
52. *Ibid*, p. 146.

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chamber. The Pārśvanātha figure at the commencement of the images of the back wall is larger in size than the rest and is shown stripped of all raiments. It evidently occupies the position of *mulanāyaka* in this cave.

Thus all items belonging to the *astapratihāryas* of the Jainas appeared in the sculptures of Orissa in different periods. In addition pairs of elephants, cymbals played in the palms of invisible *Gandharvas* and conches blown by heavenly figures, lotus and *champak* marks, representation of moon and sun, pitchers, fishes, mirrors offerings, devotees in *añjali* pose, *Nāga* figures, various types of *lāñchanas, siṁhasanas, aṣṭagrahas,* miniature Tīrthaṅkara figures along side the *mulanayaka* and figures of *Yakṣas* and *Yakṣiṇīs* appear with the Tirthaṅkara images in Orissa. In comparison to the earlier phase they are more elaborate in the later period. *Śrīvatsa* mark on the chest and *dharmachakra* symbol below pedestal are very rarely traced. The Tīrthaṅkaras though found naked their subsidiary divinities including the *Yakṣas* and *Śāsanadevīs* are depicted with extremely varied costumes and ornaments.

The Tirthaṅkara figures of Ṛṣabhanātha and Parsvanatha are recognised in addition by the depiction of matted locks of falling hairs and canopy of a seven hooded snake respectively. *Chauri*-bearers flanking the Tīrthaṅkaras, though invariably shown with fly-whisks held in one of their hands, in rare cases however, they display *champak* flowers. A*ṣṭagrahas* wherever available are depicted seated in meditative pose holding pot of nectar and rosary in hands. The figure of Surya from this group is however, represented with two full-blown lotuses. This typically confirms to their Brahmanical counterparts in Orissa. The Tīrthaṅkaras both in stone or metal represent two distinct postures. While carved standing they are shown with *kāyotsarga* pose with both the hands stretching up to the knees and when in sitting position they display *yogāsana* pose concentrating the eyes on the tip of the nose. The right palm in this position is invariably placed over the left and both soles distinctly visible to the observer. The two Gaṇeśa figures, one preceding the *Śāsanadevīs* of Navamunī-Gumphā and the other in the Gaṇeśa-Gumphā are however represented seated in *māhārajalilā* postures.

The *Śāsanadevis* on the other hand are carved below the pedestals of their respective Tīrthaṅkaras or independently. In few other cases they are also found seated along with their *Yakṣas* in common slab. While fashioned in standing they display the captivating *tribhanga* posture but in other cases *padmāsana* and *ardhaparyanksan* appears to be extremely popular with them. The figure of Bahurupiṇī in Bārabhujī-Gumphā is however shown in reclining pose. They represent the particular *lāñchana* below their respective pedestals. *Mudrās* or gestures in their hands are mainly confined to *abhaya, varada, tarjani* and *vitarka.* They hold in other hands various types of attributes which helps us in distinguishing the one from the other. These emblems in hands normally based on the prescription of a particular text current during the period in this part of the country. As indicated earlier most of these emblems in hands do not confirm to the prescriptions in the available texts. Again many of these items are very often repeated with the figure not only of other caves but also in one cave. They range from various types of deadly weapons of war to manuscripts, musical instruments, baby on the lap, flowers and bran-

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ches of trees. The weapons of war mainly consist of sword, shield, bow, arrow, dagger, noose, mace, hammer battle-axe, spear, plough, trident, goad and a short staff. Similarly *viṇā*, conch and bell (*ghaṇṭa*) formed the musical instruments.

Representation of third-eye, a typical feature very rarely found elsewhere with the *Śāsanadevi* images is definitely an idea borrowed from their Brahmanical counterparts. This third-eye has been represented in both vertical and horizontal shapes on the foreheads of some Chakreśvarī and Rohiṇī figures of Khandagiri and elsewhere. Figures of *Yakṣa* Gomukha are noticed with some Ṛṣabhanātha figures of Koraput district. He is either depicted standing or seated with the bull's face. *Yakṣa* Gomedha is invariably found seated in the same fashion as the *Śāsanadevi*, Ambikā on a common slab with the mango tree in the background.

Miniature figures of *Ganadharas* and *Purvadharas* depicted along with the image of Ādinātha in a single piece of stone are also noticed in Orissa. One of such slabs is kept on the central pedestal of the Jaina temple at Cuttack and another amidst the ruins of the Śiva temple of village Panchagaon. In all such cases the figures of *Gaṇadharas* and *Purvadharas* are carved standing in *kāyotsarga* posture. The Tīrthaṅkara Ṛṣabhanātha at the top of the slab however represented seated in *yogāsana* pose.

In place of the Brahmanic Trimurti there is the Jaina quadruple known as "*Chaumukha*". It has the further name of "*Sarvatobhadra pratima*", i.e. auspicious from all sides. It represents the figure of a Tīrthaṅkara on each of the four sides. There seems to be no regularity as to the particular Jaina to be sculptured there. But the most important of them have, as a rule, been selected for representation in a "*Chaumukha*". We notice such "*Chaumukhas*" at Badasai, Baripada, Martasol, Badacharpoi, Khandagiri and Jaina temple of Cuttack town. In all such cases four standing Tīrthaṅkaras with their respective *lāñchanas* are represented in its niches. These *lāñchanas* in many cases are disfigured. But from the available portions it can be known that four from the six popular figures of Ṛṣabhanātha, Ajitanātha, Śāntinātha, Pārśvanātha, Chandraprabha and Mahāvīra are invariably represented in them.

Only two pillars, popularly known as *Mānastambha* of the Jainas are known so far from Kanta, a place in Koraput district. They represent under the spreading branches of the tree seated figures of Tīrthaṅkaras and in the lower secction Khetrapāla images displaying broad swords.

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Index

Abacus, 145
Abhidhāna Rājendra, 37-38, 96, 100
Acharya, B., 26, 100
Āchāraṅga Sutta, 118
Ādipurāṇa, 204
Agrawala, V.S., 169
Aitareya Brāhmaṇ, 17
Ajivikas, 7, 18
Akhandalesvar temple, 90
Alakāpurī-Gumphā, 58
Alexander, E. Caddy, 170-71
Altekar, A.S., 25
Ana, 102
Ananta-Gumphā, 65
Apsidal Structure, 151, 153
Arānātha, 15
Arcading, 145-46
Architecture, Structural, 150
Archaeological Survey of India, 52-53, 64, 75, 113, 146, 149, 151
Arishṭanemī, 2
Āryanga, 118
Asanpata inscriptions, 26
Asutosh Museum, Calcutta, 176
Aśvasena, 15
Aupapātika Sūtra, 199
Āvaśyaka Nirukti, 14, 17
Āvaśyaka Sūtra, 17
Ayodhya, 107
Ayodhya High School, 108

B. Singpur, 130-31
Bada Jagannāṭha temple, 13
Bada Charpoi, 90
Badasui, , 111, 113
Baga Mahadeva temple, 75
Bāgha-Gumphā, 62
Bājāghara Gumphā, 57
Balasor Branch Museum, 105
Bālukeśvara temple, 79
Bamanghati copper plates, 45
Banapur copper plates, 80
Banchua, 102
Basham, A.L., 34
Bārabhujā-Gumphā, 51, 68
Baramba palace, 89
Baripada Branch Museum, 113
Barua, B.M., 141
Barudi, 112
Baudei, 73
Baudhayāna Dharma Sūtra, 24
Beglar, J.D., 147
Behera, Bhagavata, 108
Behera, K.S., 198
Benches, 144
Benusagar, 115
Bhāgavata, 2
Bhāgavata Sūtra, 110
Bhagavati Sūtra, 18
Bhagavati temple, 126
Bhagvanlal Indraji, 35
Bhainchua, 74
Bhairava temple, 126
Bhanpur, 93
Bhattacharya, B.C., 12, 213, 221
Bhima Bhoi, 46
Bhimpur, 104
Borigumma, 129
Brackets, 145
Brahmesvarpura, 76
Bṛhat saṁhita, 202
British Museum, London, 78

Casting technique, 182
Cave architecture, 139
Ceilings, 142
Cells, 142
Chanda, R.P., 78-79

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Tripathy, K.B., "Khāravelanka Hāthī-Gumphā Silālekha", (Oriya), *Konarka*, No. 3/4 (1968), pp. 9-15. (The Hāthī-Gumphā inscription of Kharavela).

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Index

Abacus, 145
Abhidhāna Rājendra, 37-38, 96, 100
Acharya, B., 26, 100
Āchāraṅga Sutta, 118
Ādipurāṇa, 204
Agrawala, V.S., 169
Aitareya Brāhmaṇ, 17
Ajivikas, 7, 18
Akhandalesvar temple, 90
Alakāpurī-Gumphā, 58
Alexander, E. Caddy, 170-71
Altekar, A.S., 25
Ana, 102
Ananta-Gumphā, 65
Apsidal Structure, 151, 153
Arānātha, 15
Arcading, 145-46
Architecture, Structural, 150
Archaeological Survey of India, 52-53, 64, 75, 113, 146, 149, 151
Arishṭanemī, 2
Āryanga, 118
Asanpata inscriptions, 26
Asutosh Museum, Calcutta, 176
Aśvasena, 15
Aupapātika Sūtra, 199
Āvaśyaka Nirukti, 14, 17
Āvaśyaka Sūtra, 17
Ayodhya, 107
Ayodhya High School, 108

B. Singpur, 130-31
Bada Jagannātha temple, 13
Bada Charpoi, 90
Badasui, , 111, 113
Baga Mahadeva temple, 75
Bāgha-Gumphā, 62
Bājāghara Gumphā, 57
Balasor Branch Museum, 105
Bālukeśvara temple, 79
Bamanghati copper plates, 45
Banapur copper plates, 80
Banchua, 102
Basham, A.L., 34
Bārabhujā-Gumphā, 51, 68
Baramba palace, 89
Baripada Branch Museum, 113
Barua, B.M., 141
Barudi, 112
Baudei, 73
Baudhayāna Dharma Sūtra, 24
Beglar, J.D., 147
Behera, Bhagavata, 108
Behera, K.S., 198
Benches, 144
Benusagar, 115
Bhāgavata, 2
Bhāgavata Sūtra, 110
Bhagavati Sūtra, 18
Bhagavati temple, 126
Bhagvanlal Indraji, 35
Bhainchua, 74
Bhairava temple, 126
Bhanpur, 93
Bhattacharya, B.C., 12, 213, 221
Bhima Bhoi, 46
Bhimpur, 104
Borigumma, 129
Brackets, 145
Brahmesvarpura, 76
Bṛhat saṁhita, 202
British Museum, London, 78

Casting technique, 182
Cave architecture, 139
Ceilings, 142
Cells, 142
Chanda, R.P., 78-79

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Charampa, 135
Chauduar, 89
Chedi rule, 24
Chakravarty, M.M., 15, 166, 169
Chhoṭa-Hathī Gumphā, 57
Choudhuri Bazar temple, 84, 92
Complexion of Tīrthaṅkaras, 203
Costumes and ornaments, 166, 168
Courtyard, 147
Council of Pataliputra, 11

Dadhivāhana Jātaka, 16
Daheja, V. 119
Dancing, Orissi, 163
Dash Nilakantha, 33
Daton, Colonel, 44
Dāthavaṁśa, 25
De, N.N., 105
Devasabhā, 71
Dhākulei Thākurāṇī, 92
Dhānaghar Gumphā, 63
Dhenkanal Branch Museum, 76
Dhyānaghar-Gumphā, 67
Digambara, 2, 7, 11-12, 22-23, 26
Dinakāra Āchara, 200
Domestic life, 178, 181
Door-openings, 142-43
Door-ways, 145
Drainage System, 148
Dress and Ornaments, contemporary, 178

Ekādasi-Gumphā, 70
Elephant, Status of, 199
Excavation, technique of, 141

Fabri, Charles, 153, 163, 167
Floors, 142

Gaṇdharas, 7
Gaṇdharvas, flying, 193
Gaṇeśa-Gumphā, 61
Gaṇeśa temple, 90
Gangadevī temple, 128
Garlands, 180
Ghaṭa bases, 145
Godavarisha Mahāvidyālaya, 79
Gosala Makhaliputta, 7
Gosala, Āchārya, 18
Guard figures, 172

Habitation, structural, 153
Hadi bandhu Raj, 108
Hair Style, 163, 171, 179, 185.
Halo (prabhāmaṇḍala), 193
Haridāsa-Gumphā, 63
Harivaṁsa Purāṇa, 17
Hariśyana festival, 38
Hatadiha, 91
Hatamala, 81
Hāthī-Gumphā, 56, 62
Hemachandra, 197, 201
Herā ceremony, 38
Hiralal Jaina, 2

Iconography of Śāsadevīs, 223
  Āmra (Ambikā), 232
  Anantamati, 230
  Aparājitā, 231
  Bahurupiṇī, 232
  Chakreśvarī, 223
  Chamuṇḍā, 232
  Gāndhārī, 229
  Gaurī, 229
  Jvalāmālini, 228
  Kālī, 228
  Mahā Kalī, 228
  Mahāmānasī, 231
  Mānasī, 230
  Mānavī, 229
  Manovegā, 228
  Padmāvatī, 235
  Prajñāptī, 226
  Puruṣa dattā, 227
  Rohiṅī 229
  Sindhāyikā, 236
  Tārā, 231
  Vajrasrinkhala, 227
  Vairoti, 230
  Vijaya, 231
Iconography of Tīrthaṅkaras, 206
  Abinandanānātha, 210
  Ajitanātha, 208
  Anantanātha, 215
  Arānātha, 218
  Chandraprabha, 211
  Dharmanātha, 216
  Kunthunātha, 217
  Mahāvīra, 222
  Mallīnātha, 218
  Munisuvrata, 218
  Naminātha, 219
  Neminātha, 219
  Padmaprabha, 210
  Pārśvanātha, 220
  Ṛṣabhanātha, 206
  Śambhavanātha, 209

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Śāntinātha, 216
Śitalanātha, 213
Śreyaṁsanātha, 213
Sumātinātha, 210
Suparśvanātha, 211
Suvidhinātha,/Puṣpadanta, 212
Vāsupūjya, 214
Vimalanātha, 215
Iginia, 75
Image making, material used in, 201
Image, standards of, 202
Image worship, 196
Individual sculptures, 181

Jagannātha cult, 37
Jagannātha-Gumphā, 63
Jagannātha temple, 88
Jainism, beginning of, 14
Jainism, cult of, 37
Jainism, origin of, 1
Jaina temple, 71
Jambeśvara-Gumphā, 62
Jambhīra, 102
Jamunda, 136-37
Jaunliapatti, 88
Jaya-Vijaya-Gumphā, 58
Jeypore, 117-118
Jhadesrarpur, 91

Kachela, 123
Kakatpur, 74
Kalasa worship, 200
Kaliñga, 14
Kaliṅga Jina, 20, 33-36
Kalinga war, 20
Kāli temple, 106, 126
Kalpa sūtra, 1-2, 6, 16-17, 166, 198
Kamata, 137-38
Karaakṇdu, 16
Karakaṇdu Charita, 16
Khandagiri, 52
Khandagiri Gumphā, 67
Khandāvādī, 107
Khandesvar Mahādeva temple, 93
Khāravela, 21-23, 33,35-36
Khiching Museum, 115-16
Khuntapal, 114
Kittoes, 157
Koisali, 112
Kotapat, 135
Karamrisch, Stella, 166, 168, 172
Kṣetra Samasa, 16
Kumbhakāra Jātaka, 16
Kushāṇa coins, 25,

Lalātendu Keśari-Gumphā, 69
Lalitadiri, 95
Law, B.C., 6
Leṇam, 140
Lintels, 145

Mahabhārata, 24, 36
Mahāvīra, 1, 3-9, 11, 15 17-18
Mahāvīra-Gumphā, 69
Mahimā Dharma and Jainism, 39
Mahimā Gosāin, 39
Majumdar, B.C., 41
Mānasāra, 202-03
Mañchapurī-Svargapurī-Gumphā, 60
Manikchauk, 106
Mahinagesvar temple, 107
Mansinha, M., 36
Martasol, 106
Mauryan caves, 139
Mental attitude, worship of, 202
Mitra, D., 52, 64, 151, 171, 182, 214, 235
Mitra, R. L., 51, 144, 147-48, 156-57
Mittal, A. C., 15
Mohapatra, K. N., 74
Motifs, 172
Motifs, West-Asian, 178, 181
Mukherji, P., 103
Mukteśvar temple, 76
Mural paintings, Ajanta, 163
Muruṇdas, 25-26

Nāga worship, 205
Nanda King, 36
Nandapur, 117-18
Nātha cult and Jainism, 38
National Museum, New Delhi, 113
Narsimhapur, 89
Navamunī-Gumphā, 67
Nigrañthas, 18, 25-26
Nrusinghnatha Temple, 73

O' Malley, 43
Ornaments, decorative, 179,
Orissa State Museum, 45, 74, 77-79, 89-90, 99, 106, 110, 129, 155, 184

Panel, subject matter of, 165
Pani, S.C., 117
Pārśvanātha Charita, 166
pent-roof
Piḍha style temples, 153 156,
Pillars and pilasters, 145

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Plastic art, 184
Prinsep, 148
Pyramidal Style, 157-58

Railings, 146, 153
Ramachandi, 97
Ramdas, G., 19, 123, 126, 155
Ramchandran, T.N., 34-35
Rāṇī-Gumphā, 53
Rasui, Gumphā, 63
Rāthajātrā, 37
Rath, B.K., 96, 177
Ray, G.P., 74
Rekhā style temples, 153, 156, 159
Rislay, H.H., 43
Rock-cut caves, 139
Rock Edict of Aśoka, 21
Rupanatha temple, 89

Sahu, L.N., 84, 87, 89
Sahu, N.K., 14, 16, 22, 33-34, 150, 170, 198
Sahu, N.N., 117
Sainkul, 103
Sanctum, 154
Sarākas, 42
Sarpa-Gumphā, 62
Sashikanta, 23, 36, 150, 152
Śātavā hanas, 25
Schism, 7
Sculptural art, 195
Senapāti, N., 76
Shah, U.P., 202, 204-05
Shaha, C.J., 33
Sircar, D.C., 46, 80
Śiśupālgarah, 75
Skanda Purāṇa, 36
Society and literature, Jaina impact on, 46
Śreyānsanātha, 14
Sri Ramchandrapur, 83
Srivatsava, S., 71
Sterling, A., 49, 156-57
Sui, 118, 124
Sui temple, 123
Śvetāmbara, 2, 7, 11-12, 22-23, 26
Symbolic postures, 196

Tantric trends, 205
Tāṭowā-Gumphā, No. 1, 64
Tāṭowā-Gumphā, No. 2, 65
Temple worship, 12
Tentuli-Gumphā, 66
Thākurāṇī-Gumphā, 59
Thuniagaon, 102
Tickell, Major, 44
Tree worship, 197
Trilinear umbrella, 193
Tripathy, R.K., 96
Triratna, 10
Trivāli, 194
Tunics, 179

Udayagiri, 52
Uḍāparva and Jainism, 41
Uttarādhyāna-sūtra, 1, 2, 16-17, 24

Vāhuḍājātrā, 37
Vardhanapur, 105
Vasu, N.N. 41, 104, 112-13, 154
Verandah, 143
Verandah ceiling, 143
Verandah, pillared, 140
Verandah roof, 144
Vyavahāra Bhāṣya, 17, 19

Wells, rock-cut, 149
Windows, 143
Winged and enigmatic figures, 178

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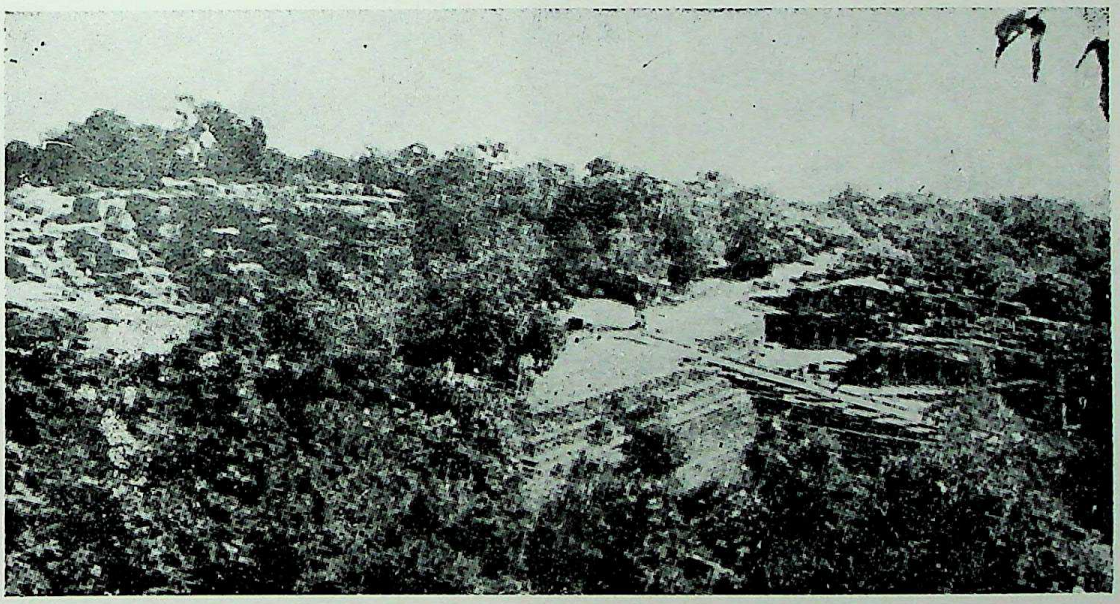

1. General view, Udayagiri hill.

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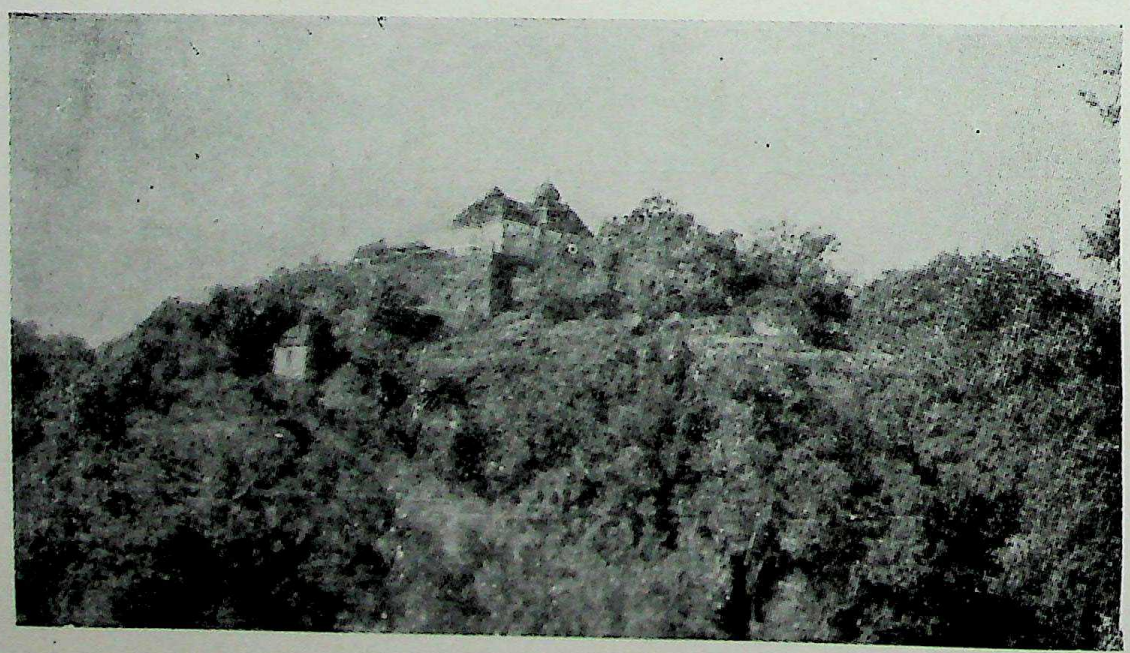
2. General view, Khandagiri hill.



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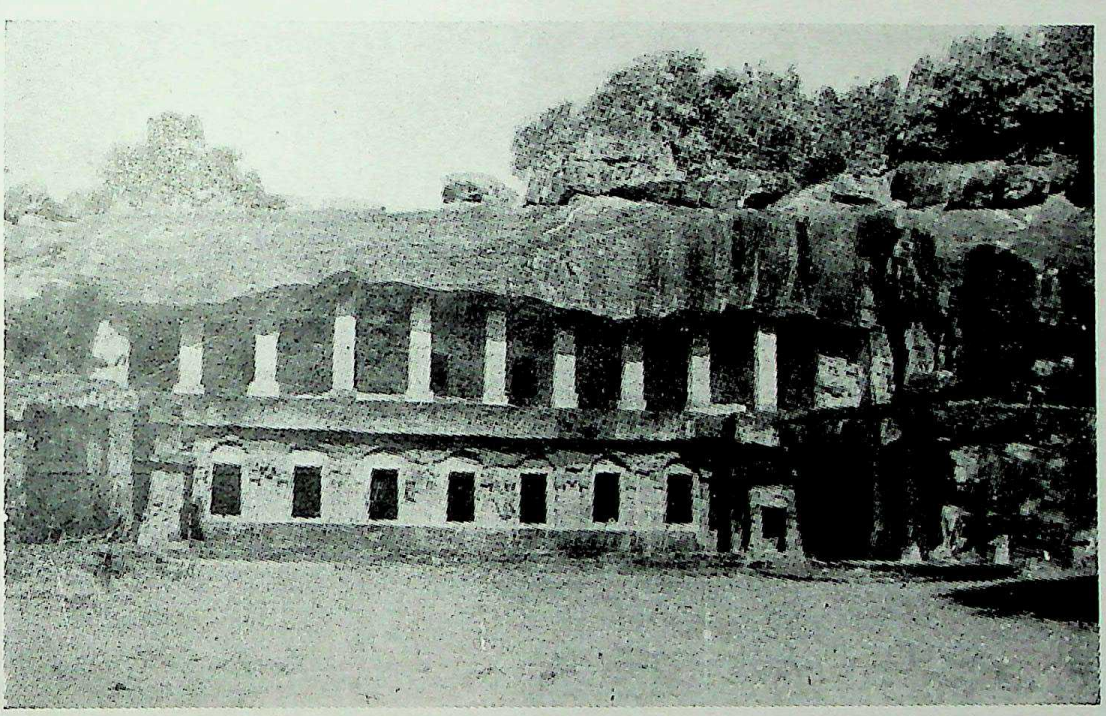

3. General view, Rāṇī-Gumphā, Udayagiri.

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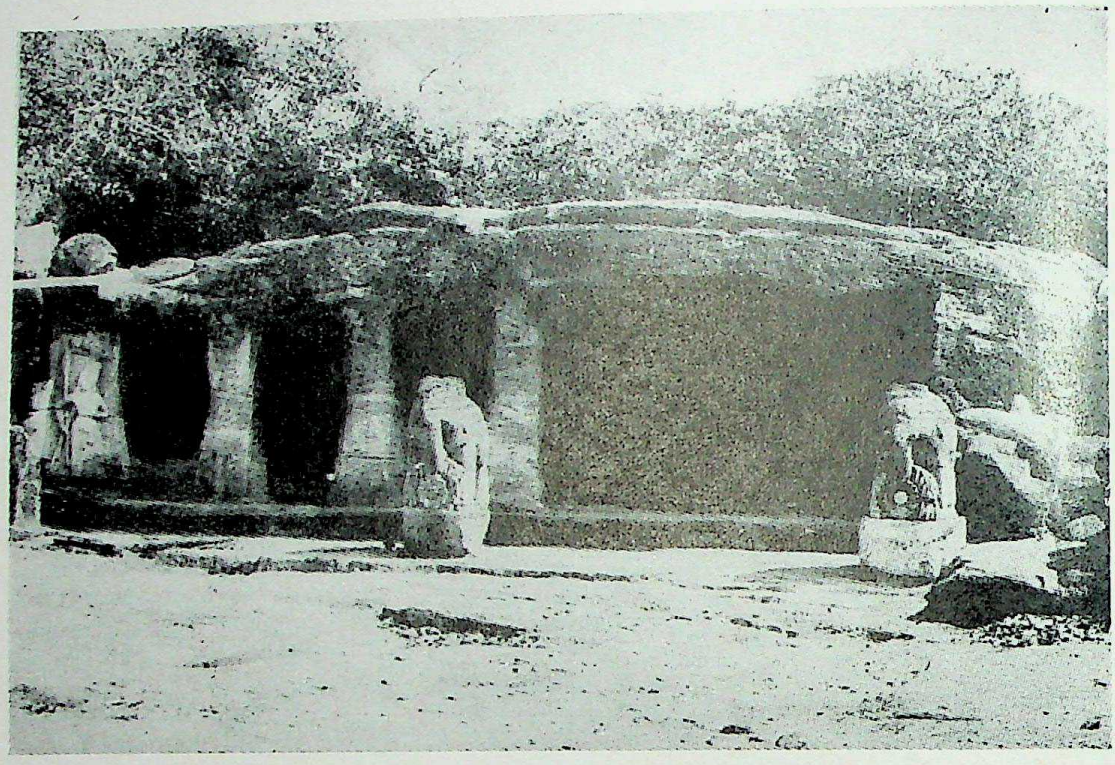
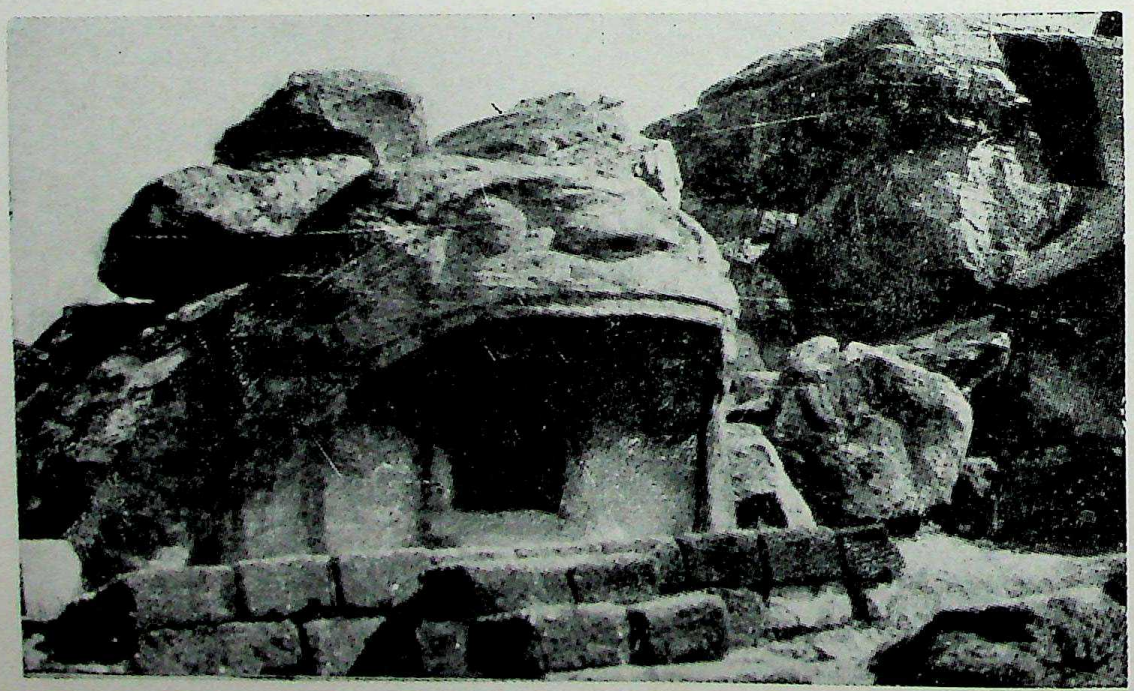


4. General view, Gaṇeśa-Gumphā, Udayagiri.



5. General view, Bāgha-Gumphā, Udayagiri.

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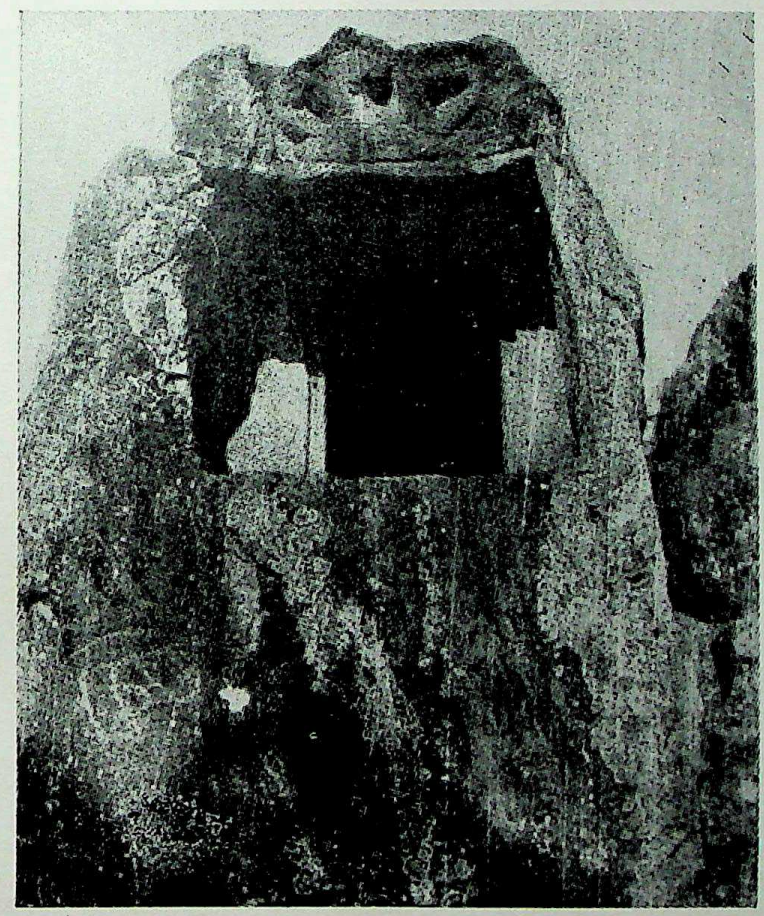

6. General view, Sarpa-Gumphā, Udayagiri.

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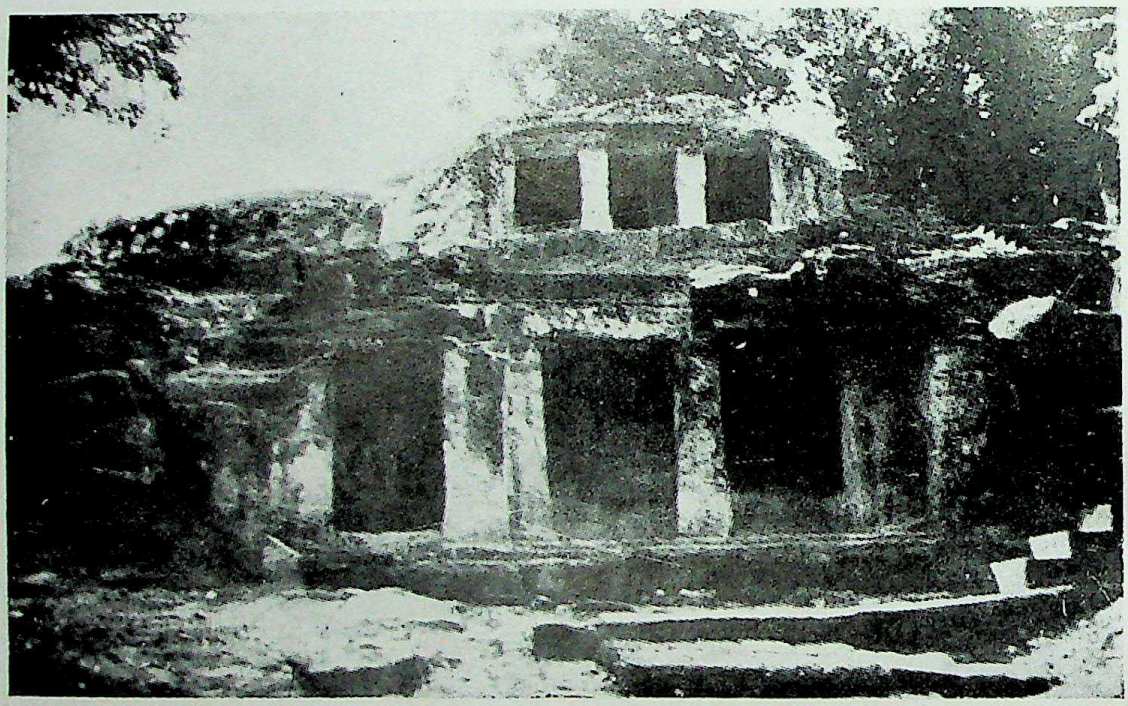

7. General view, Tāṭowā-Gumphā No. 1 & Tāṭowā-Gumphā No. 2, Khandagiri.

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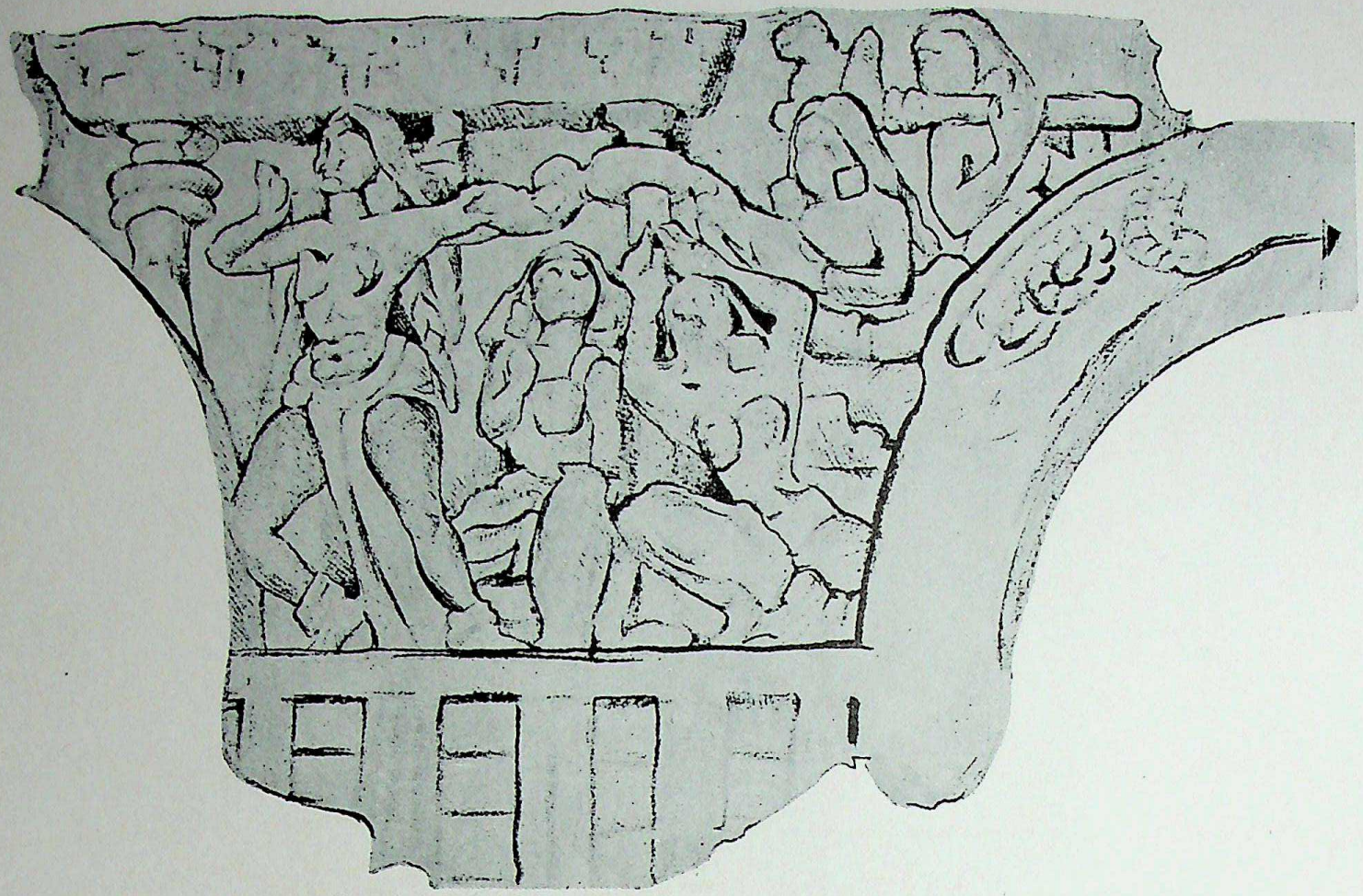
8. Second Frieze, Lower right wing, Rāṇī-Gumphā, Udayagiri.



9. Third Frieze, Lower right Wing, Rāṇī-Gumphā, Udayagiri.

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10 Vidyadhara, Upper story, main wing, Rāṇi-Gumphā, Udayagiri.

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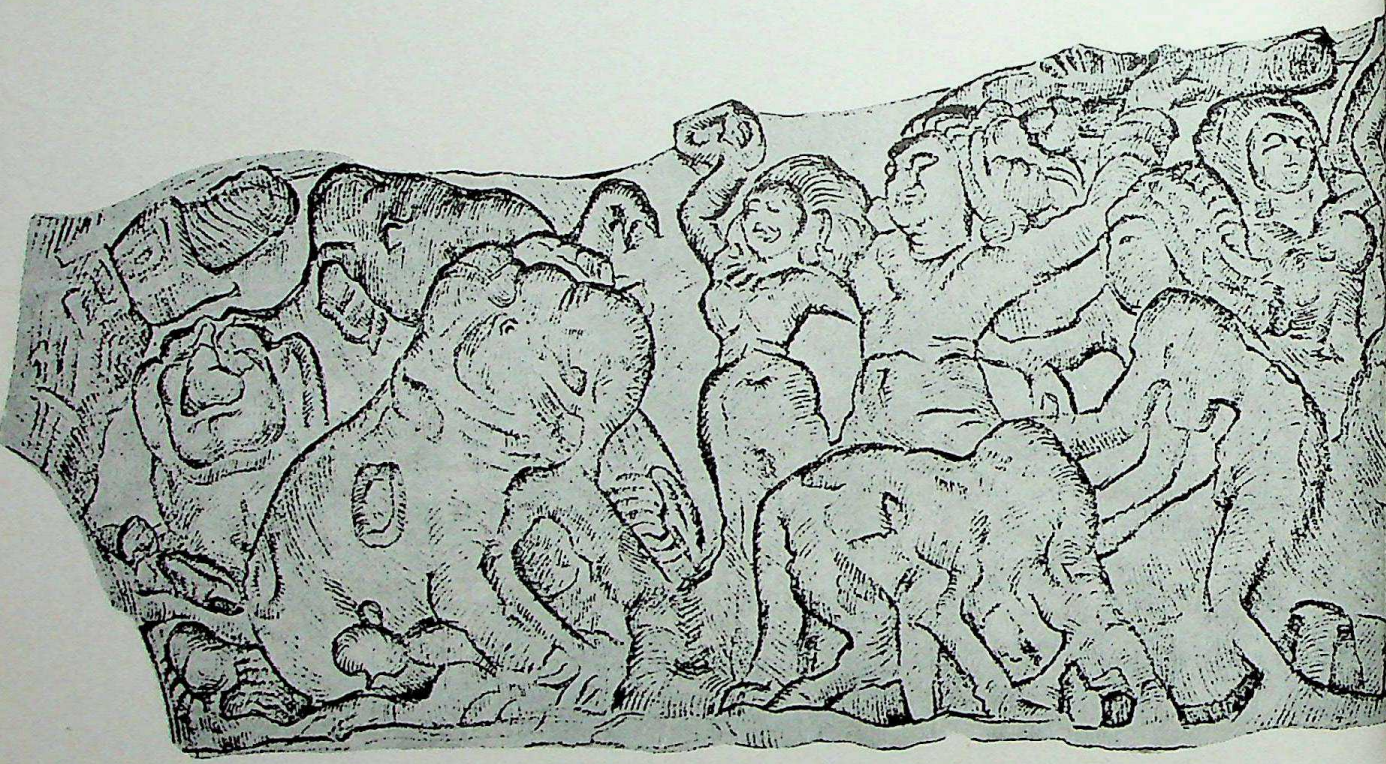

11. Details of first frieze, upper main wing, Rāṇī-Gumphā, Udayagiri.

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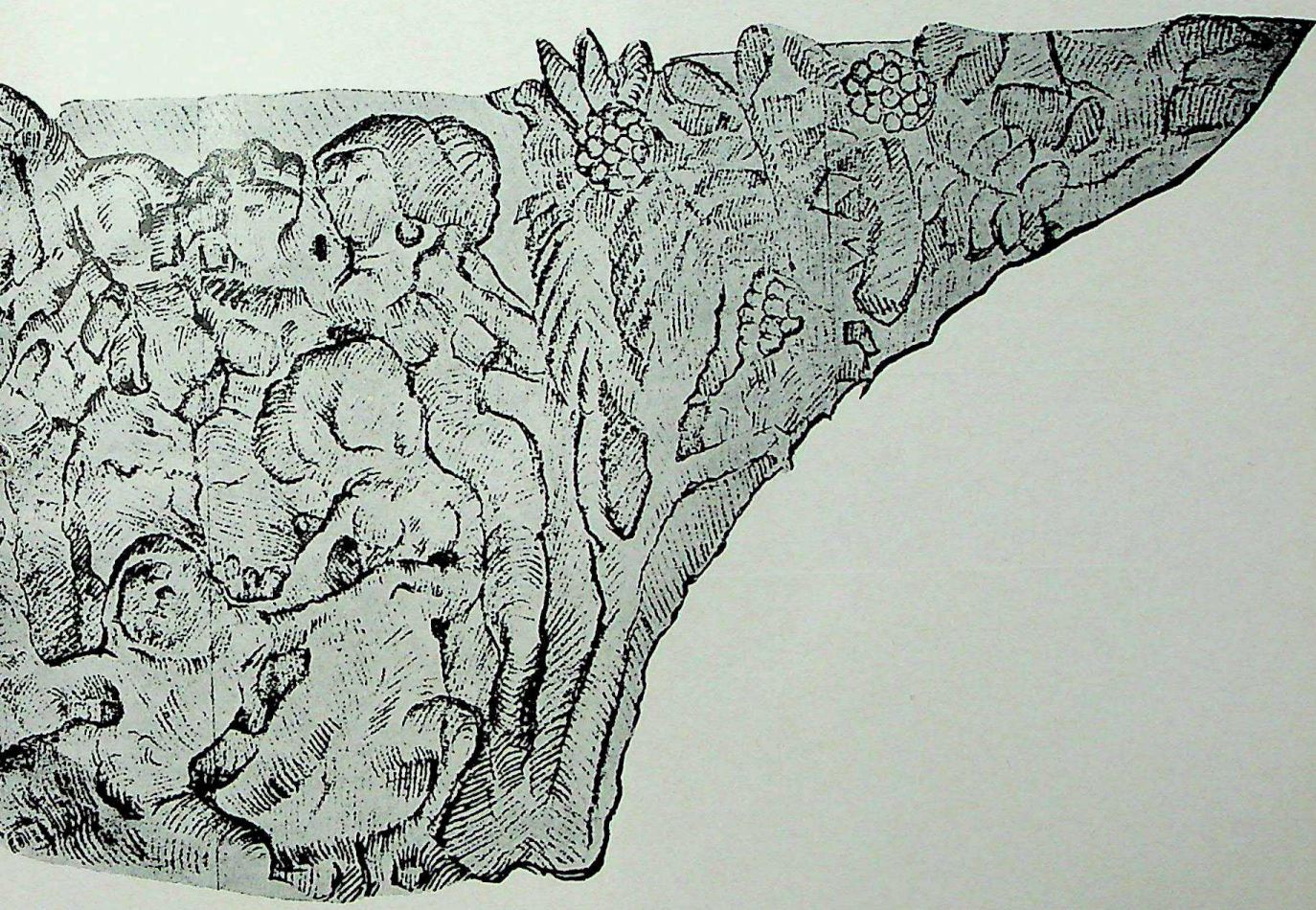

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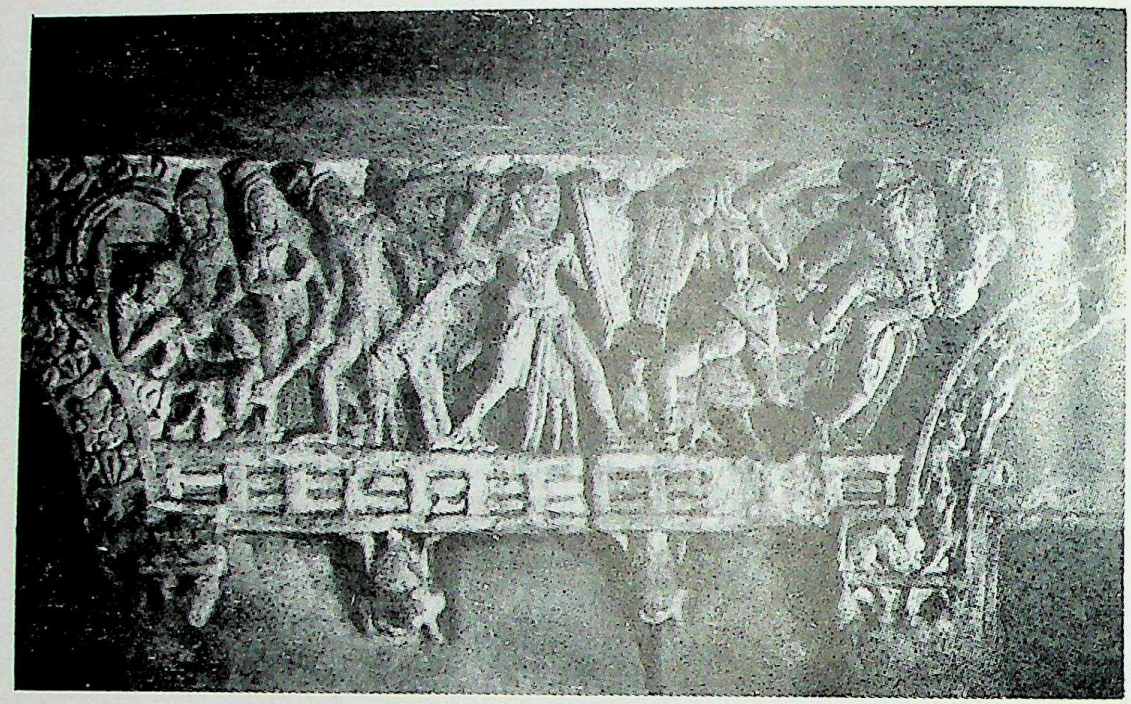
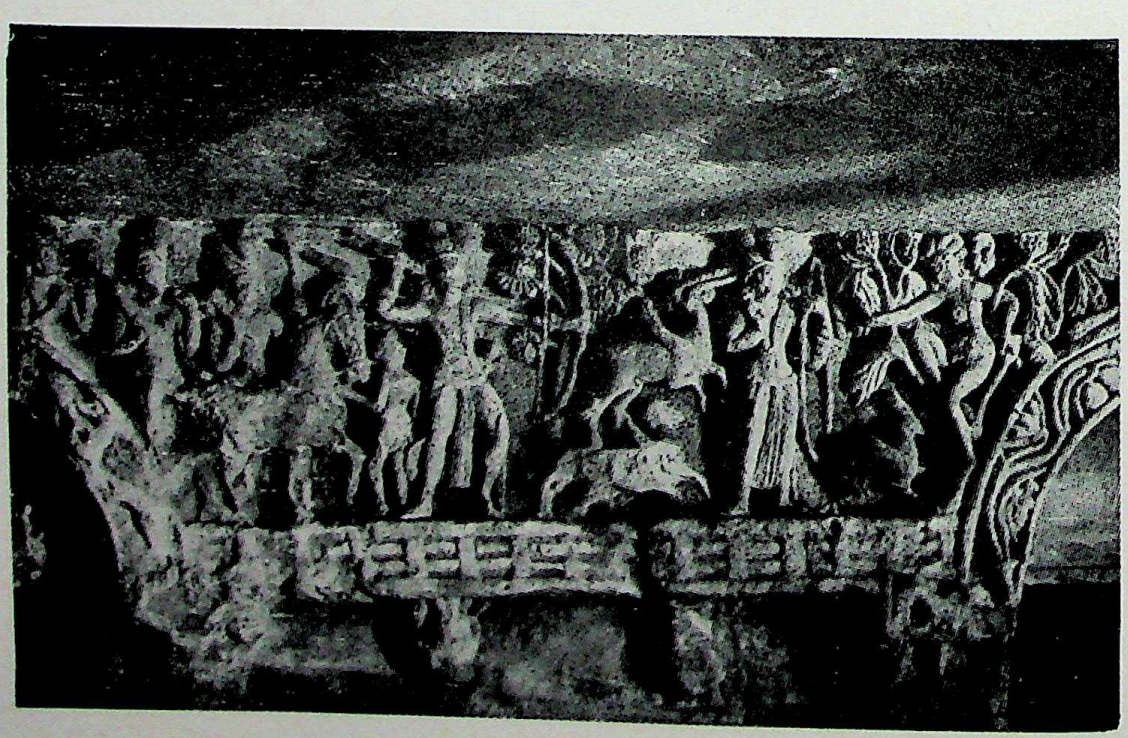


12. Second frieze, upper main wing, Rāṇī-Gumphā, Udayagiri.



13. Third frieze, upper main wing, Rāṇī Gumphā, Udayagiri.

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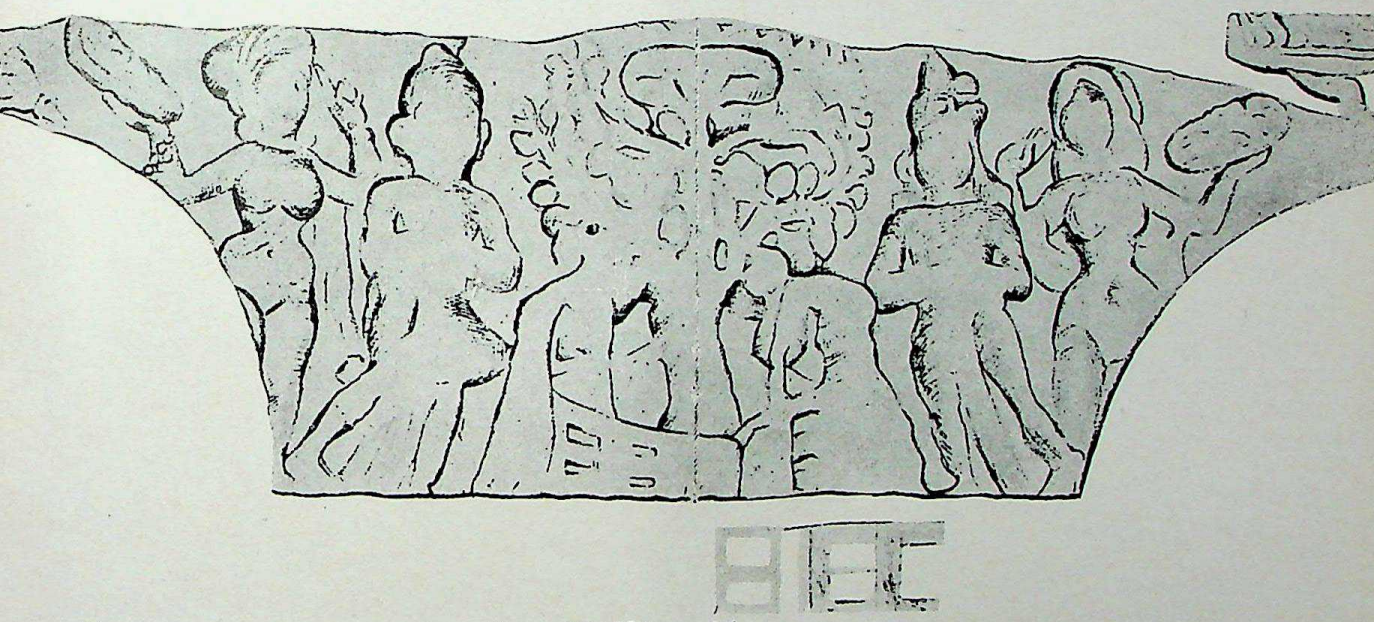

14. Tree worship, Jaya-Vijaya-Gumphā, Udayagiri.

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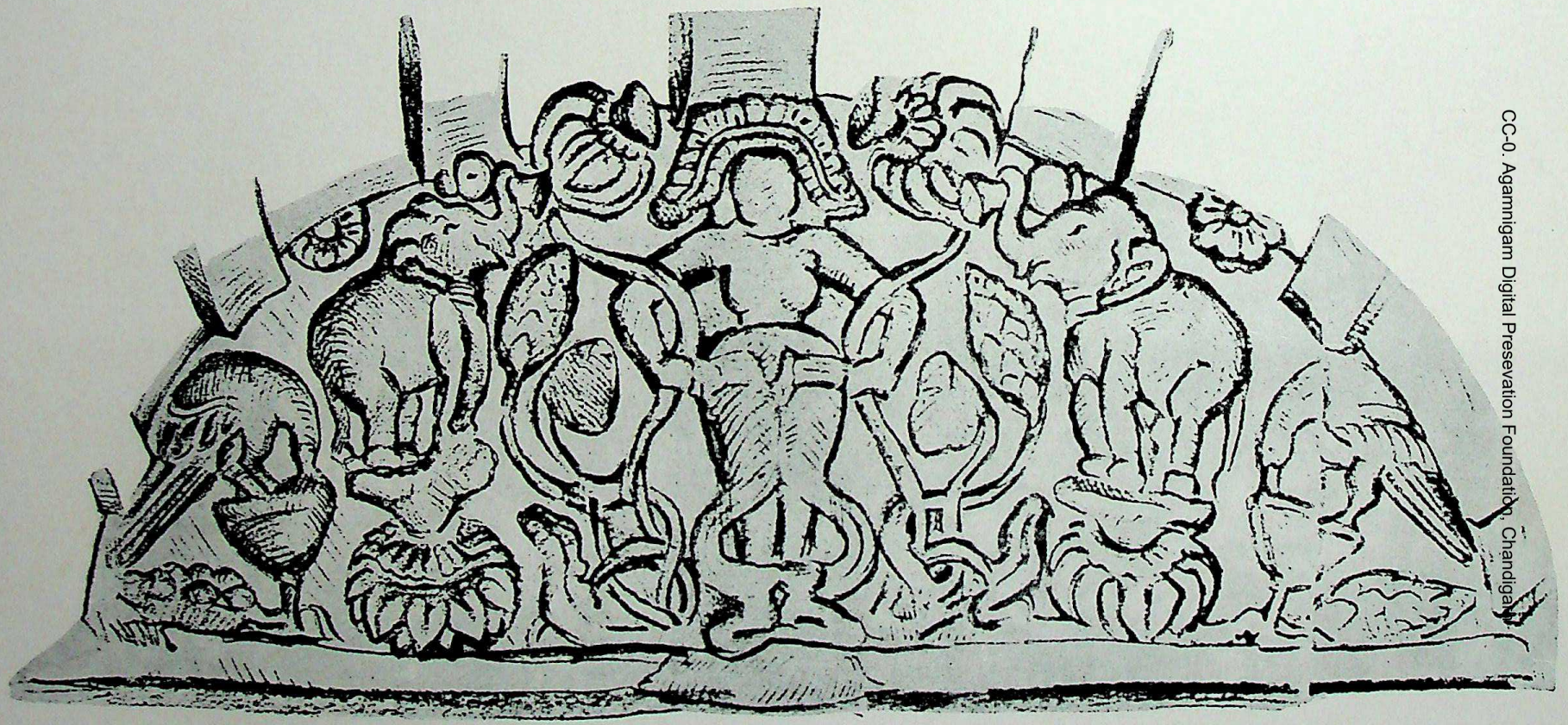
18. Worship of Elephant, Ananta-Gumphā, Khandagiri.



19. Gajalakṣmī, Ananta-Gumphā, Khandagiri.

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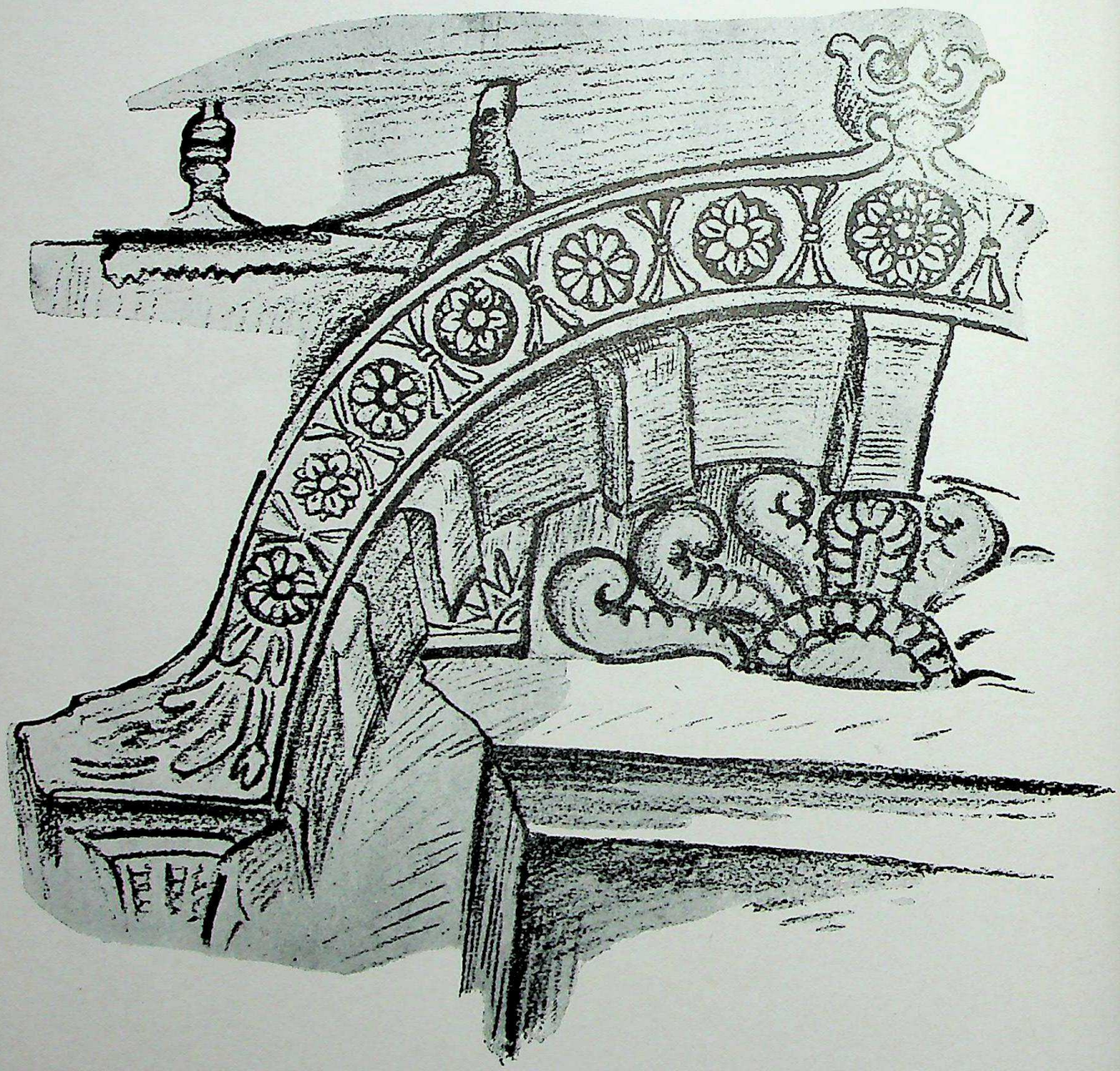

20. Decorative arch and tympanum, Tāṭowā-Gumphā No. 2, Khandagiri

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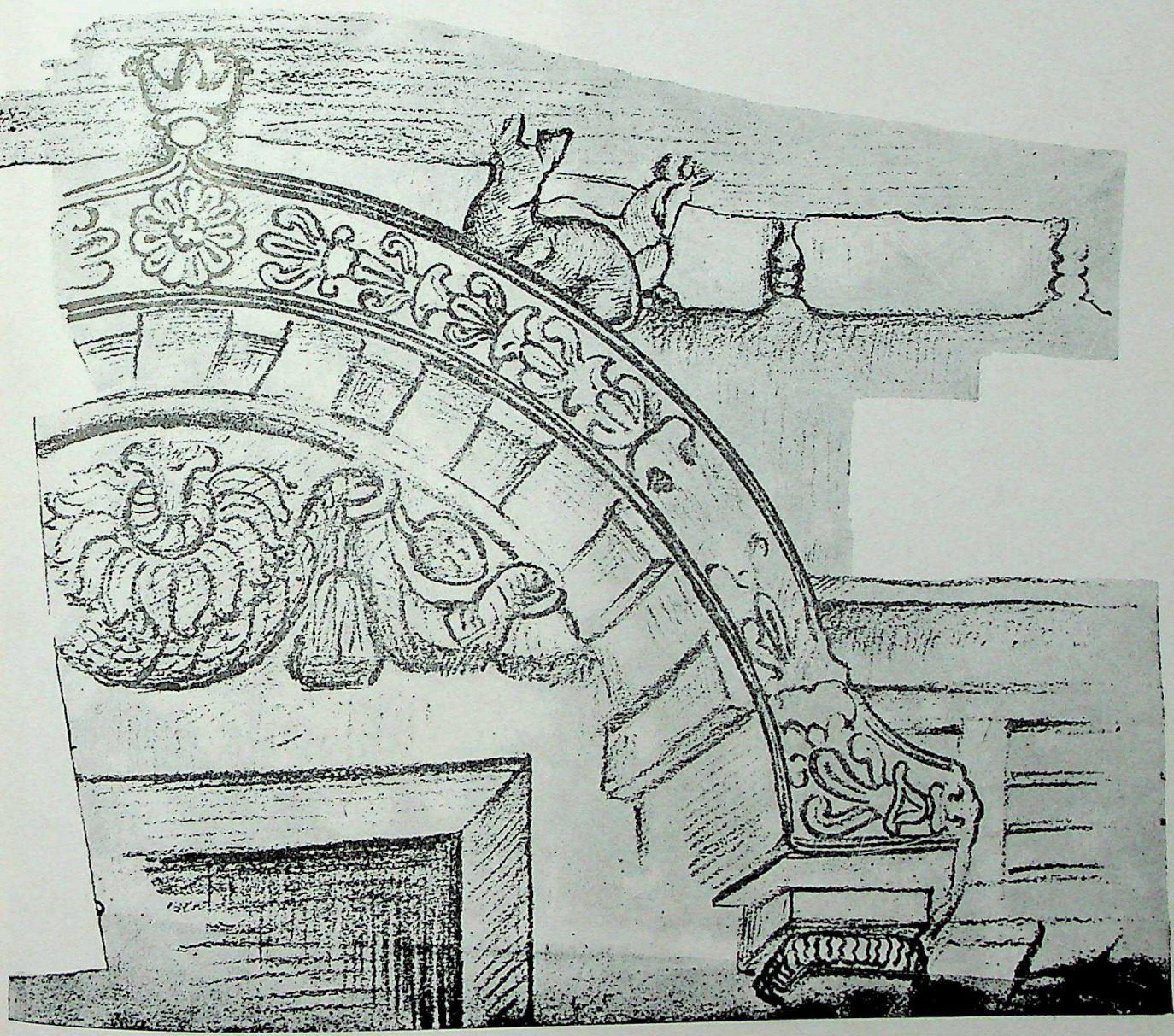

21. Decorative arch and tympanum, Tāṭowā-Gumphā No. 2, Khandagiri.

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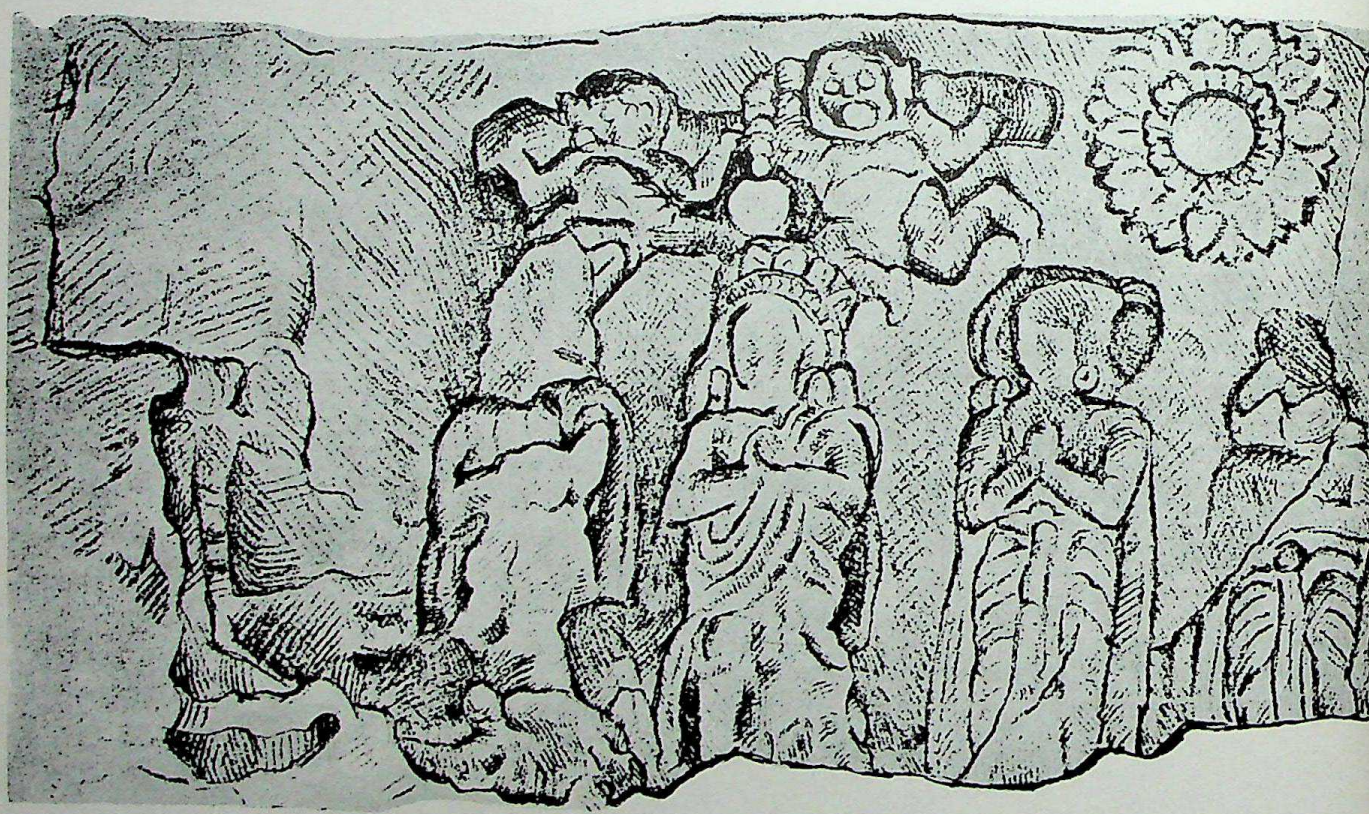

15. Worship of sacred symbol, Mañchapurī-Gumphā, Udayagiri.

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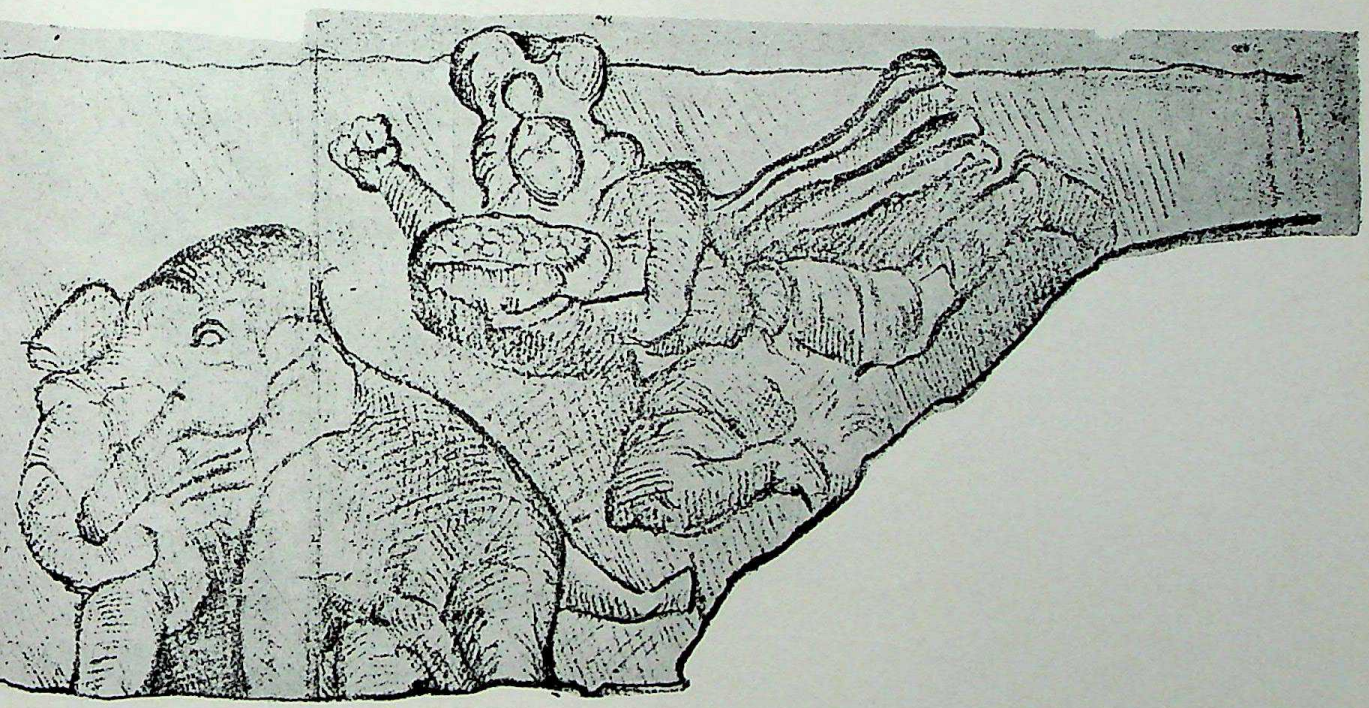

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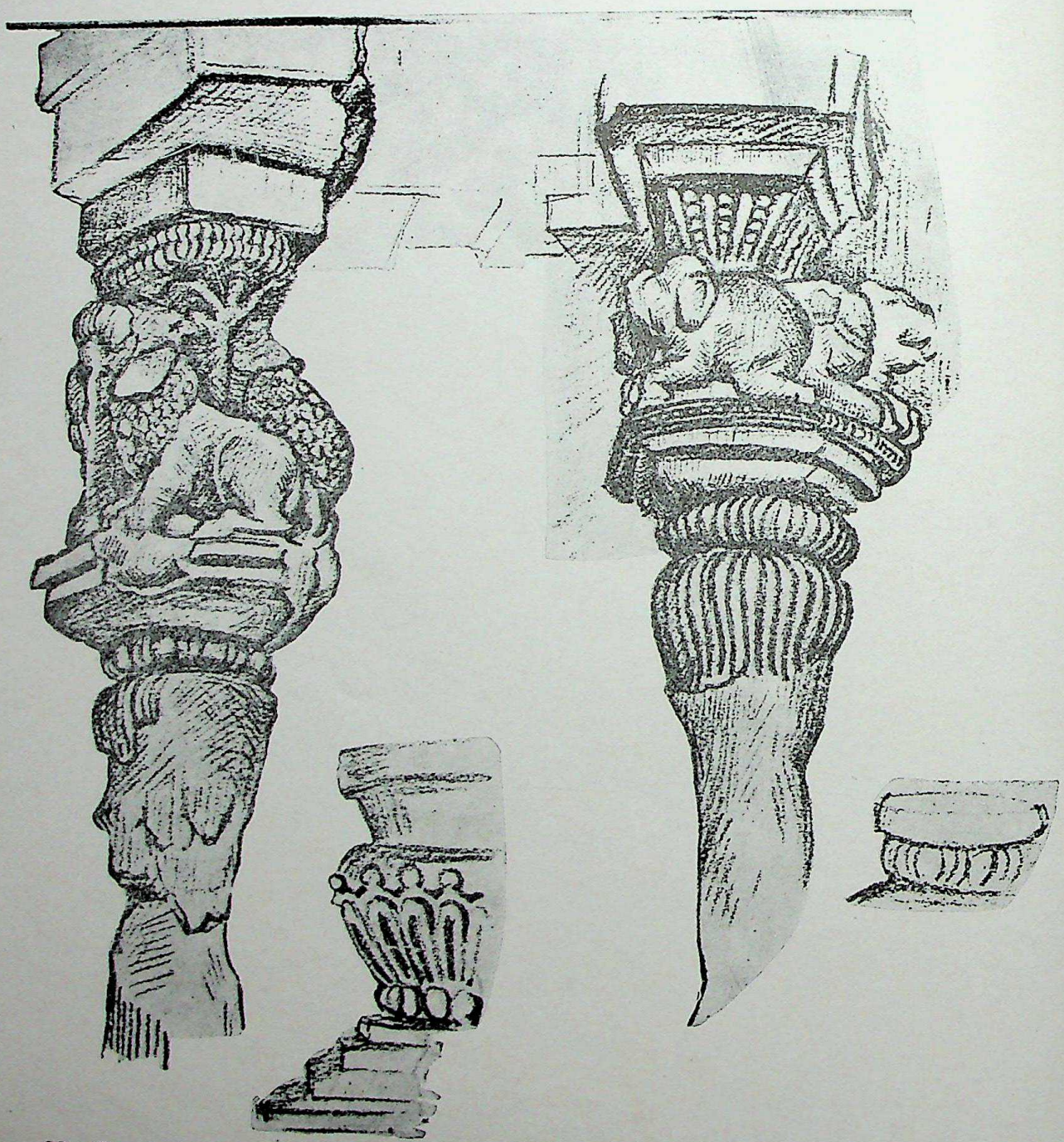

22. Decorative door pilasters with crowning animals, Tāṭowā-Gumphā No. 2, Khandagiri.

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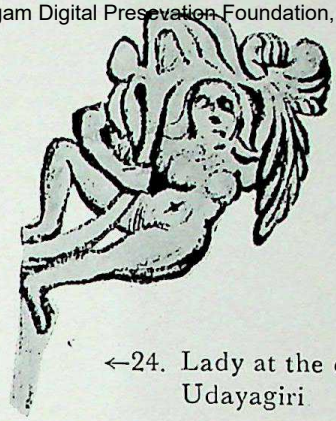
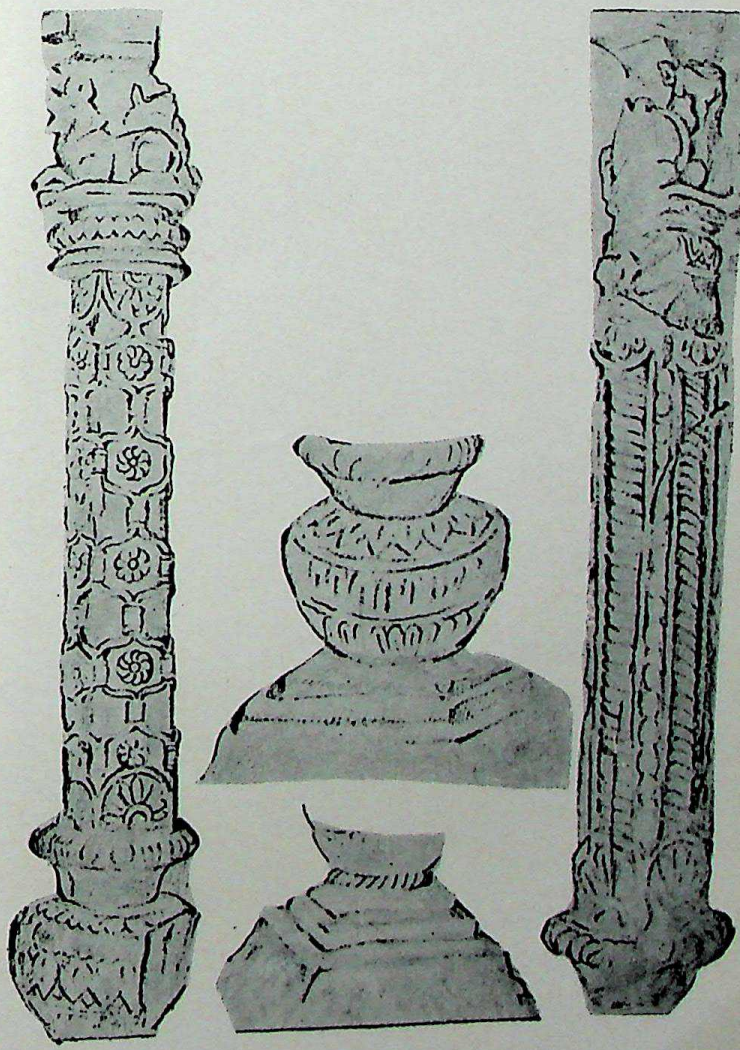


←24. Lady at the entrance of Jaya-Vijaya-Gumphā, Udayagiri

23. Decorative door pilasters with crowing animals and ghata baśes, Ananta-Gumphā, Khandagiri.



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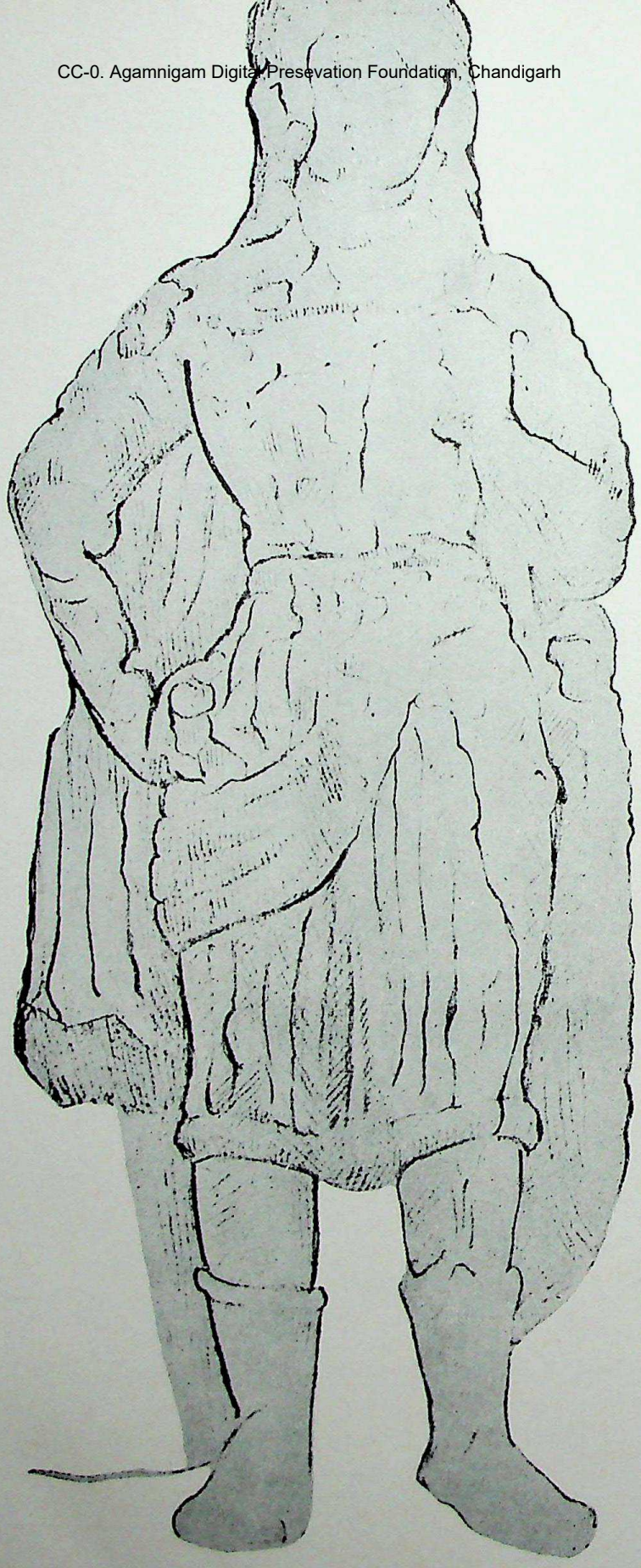

25. Guard in Greek Costume, upper right wing, Rāṇī-gumphā, Udayagiri.

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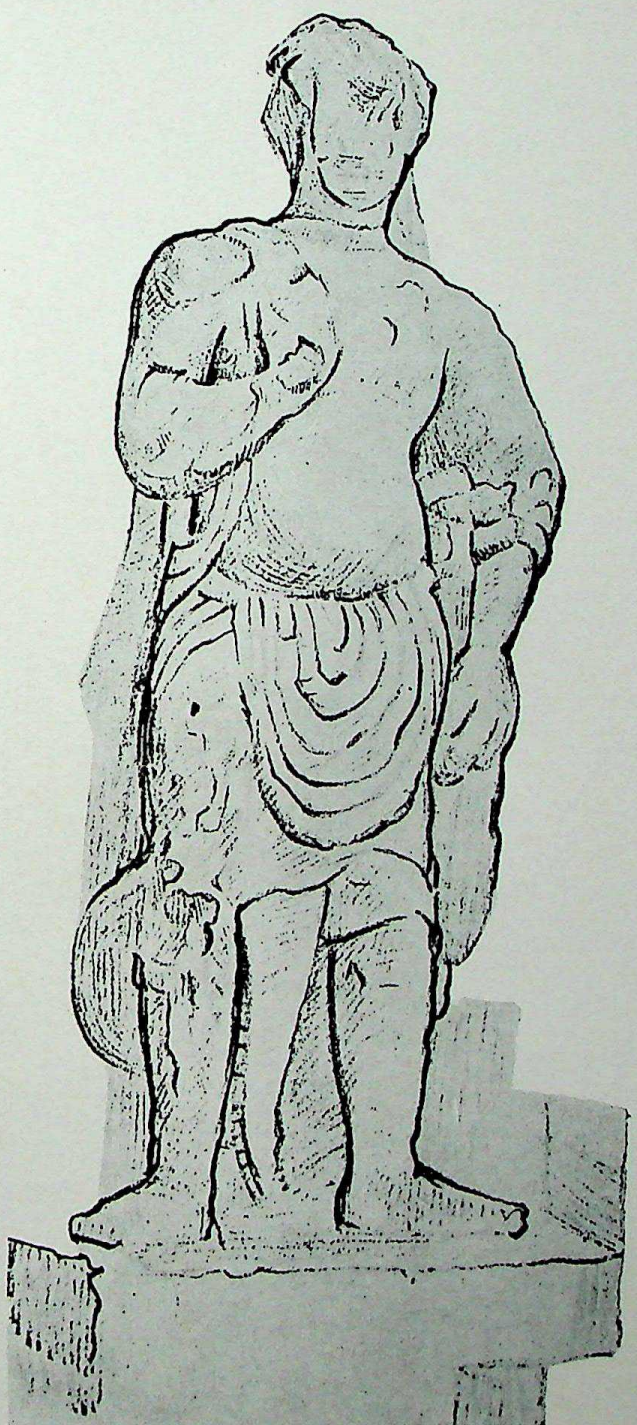

26. Guard in Indian Costume, upper right wing, Rāṇī-Gumphā, Udayagiri.

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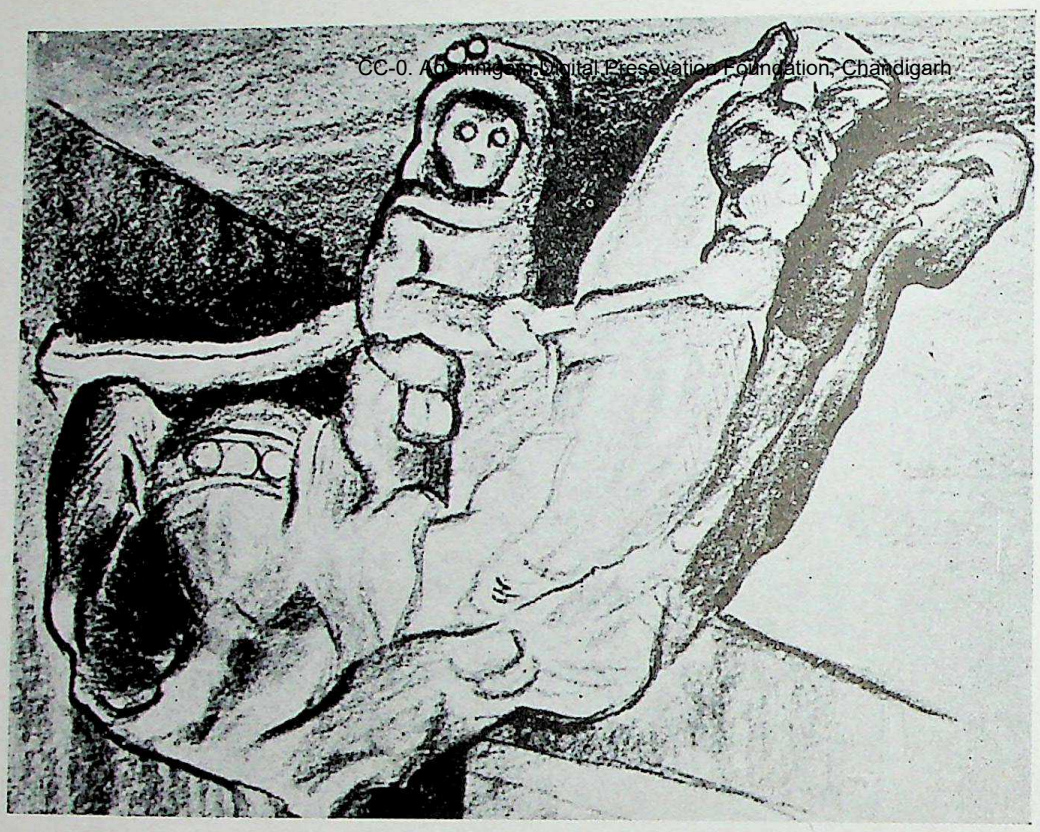

27. Bracket figure, Mañchāpuri-Gumphā, Udayagiri.

28. Bracket figure, Gaṇeśa-Gumphā, Udayagiri.

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29. Bracket figure, Gaṇeśa Gumphā, Udayagiri.

30. Bracket figure, Tāṭowā-Gumphā No. 2, Khandagiri.

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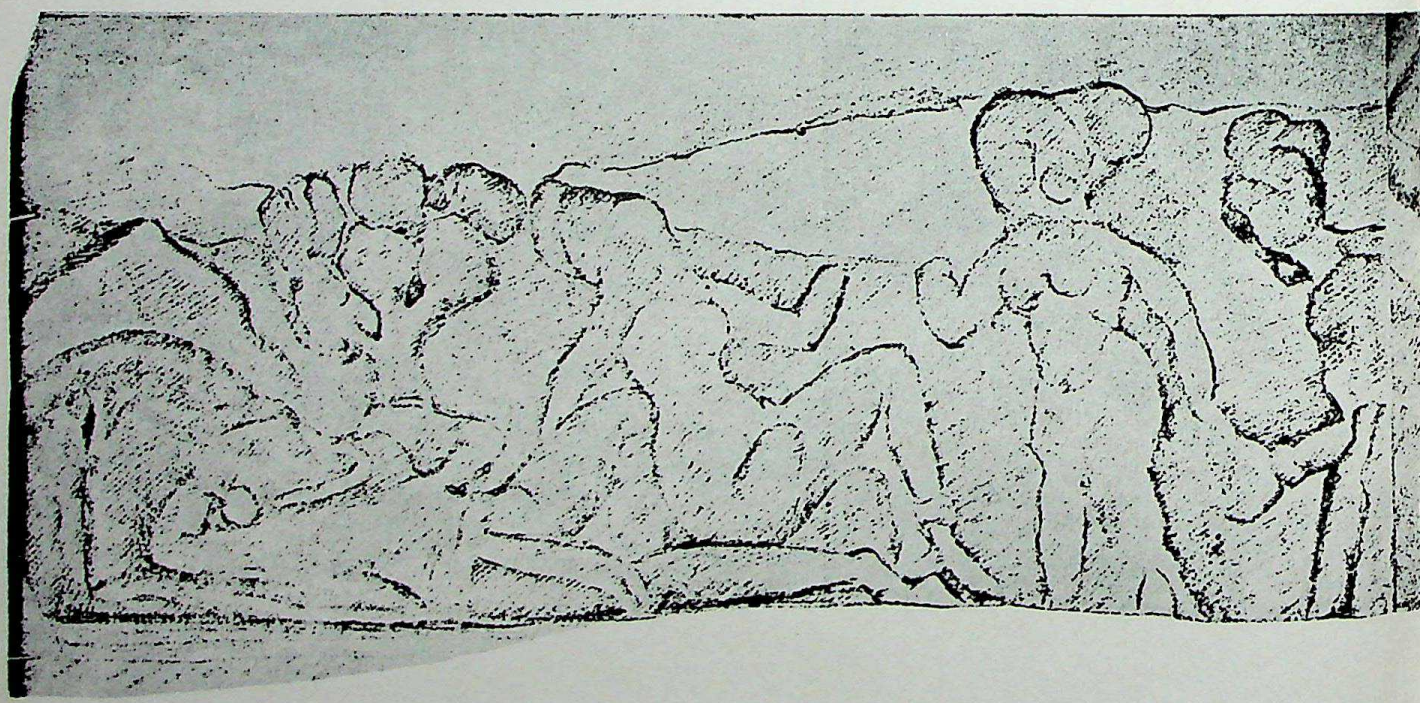

16. First Frieze, Gaṇeśa-Gumphā, Udayagiri.

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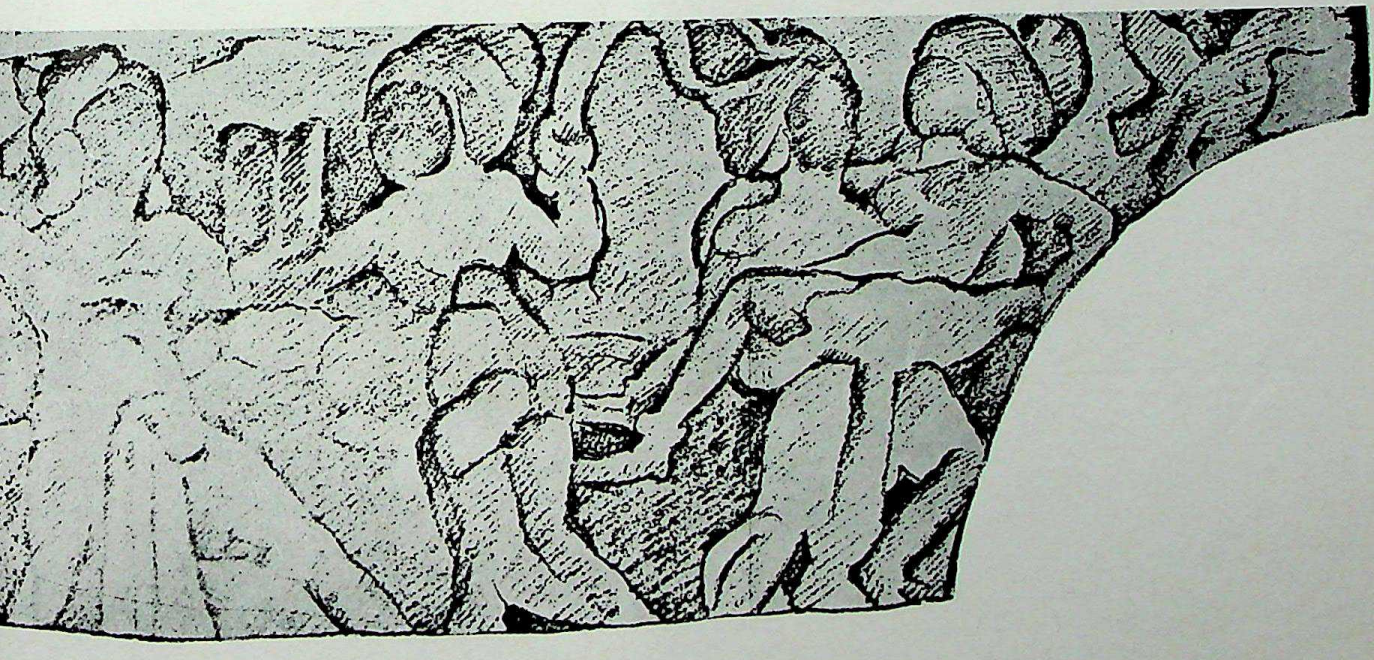

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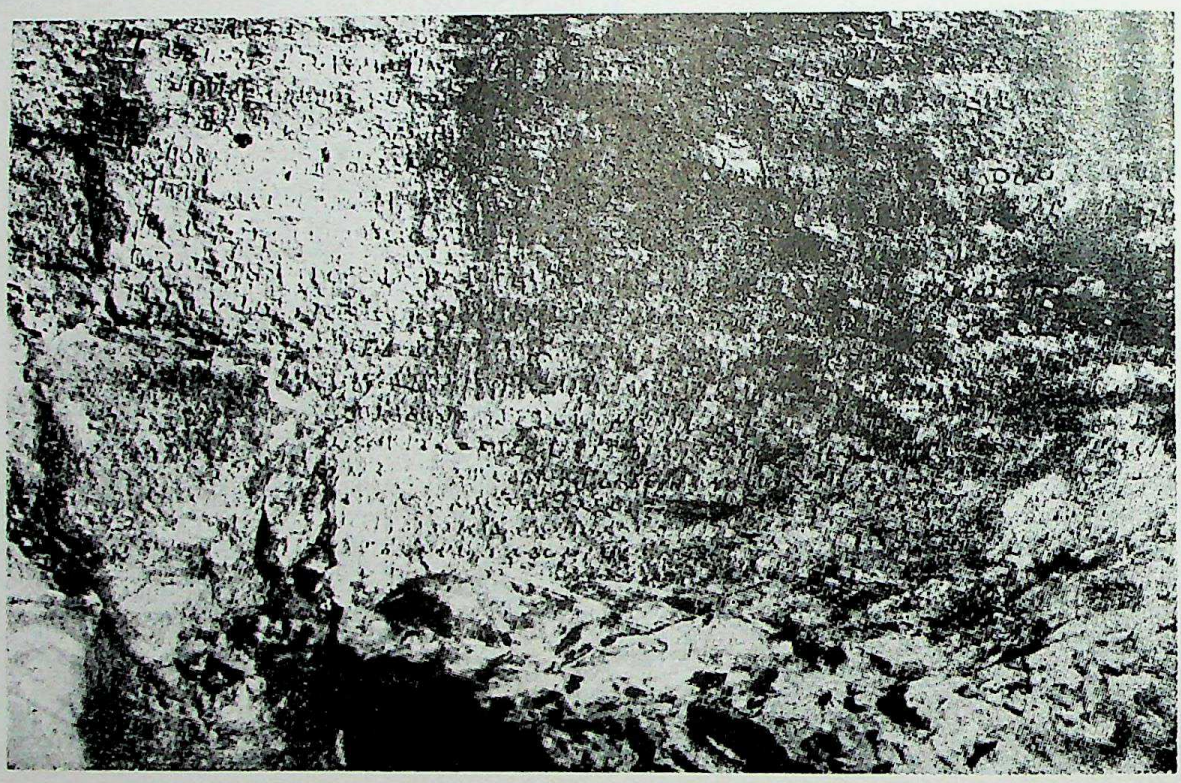

31. Hāthī-Gumphā inscription of Khāravela, Cave No. 14, Udayagiri.

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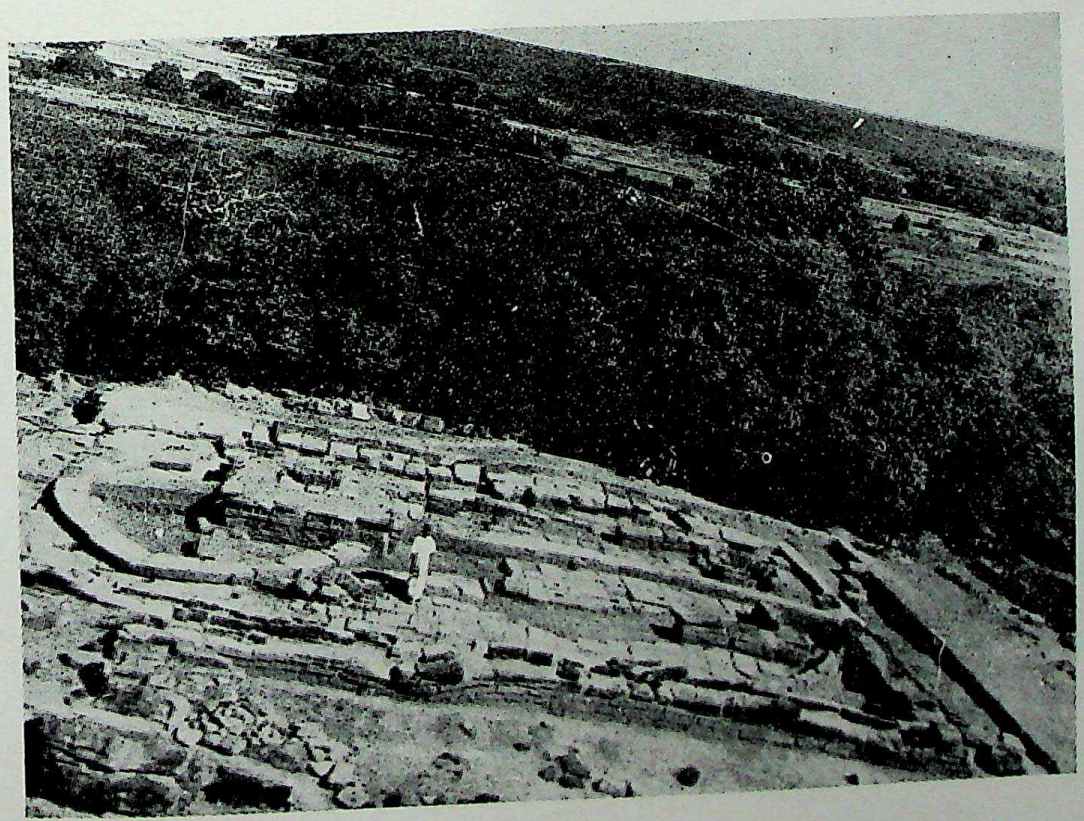

32. The apsidal structure, Udayagiri.

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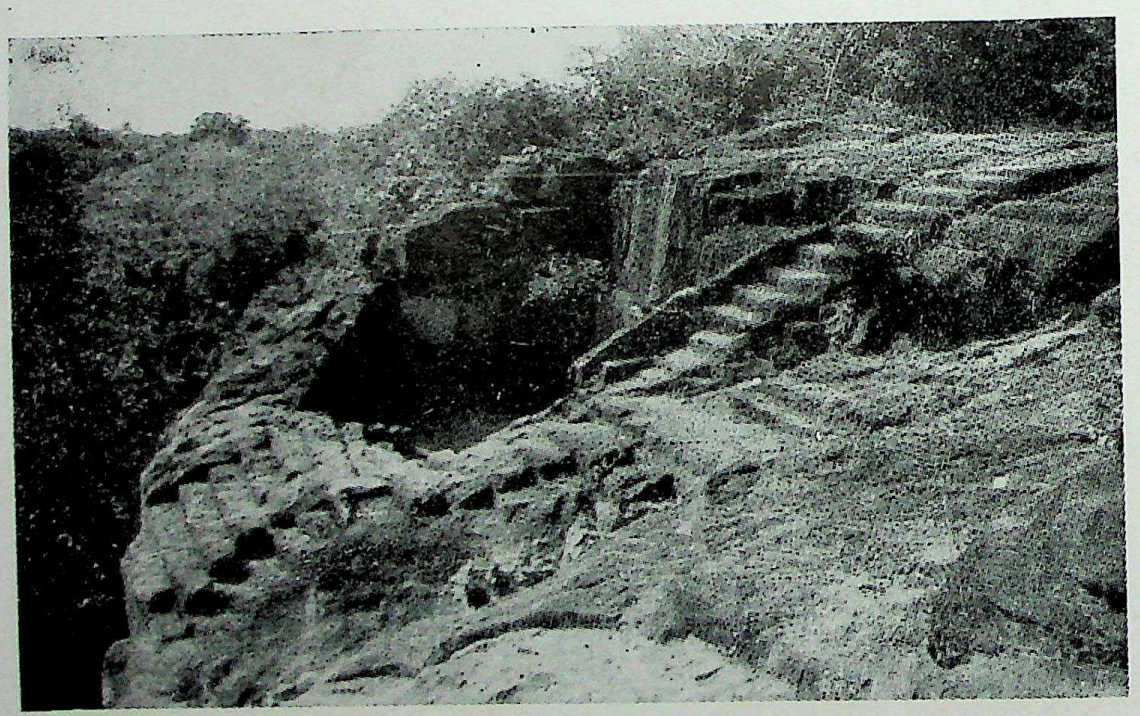

33. Ākāśa-Gaṅgā tank, Khandagiri.

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34 General view, Jaina temple, Khandagiri.

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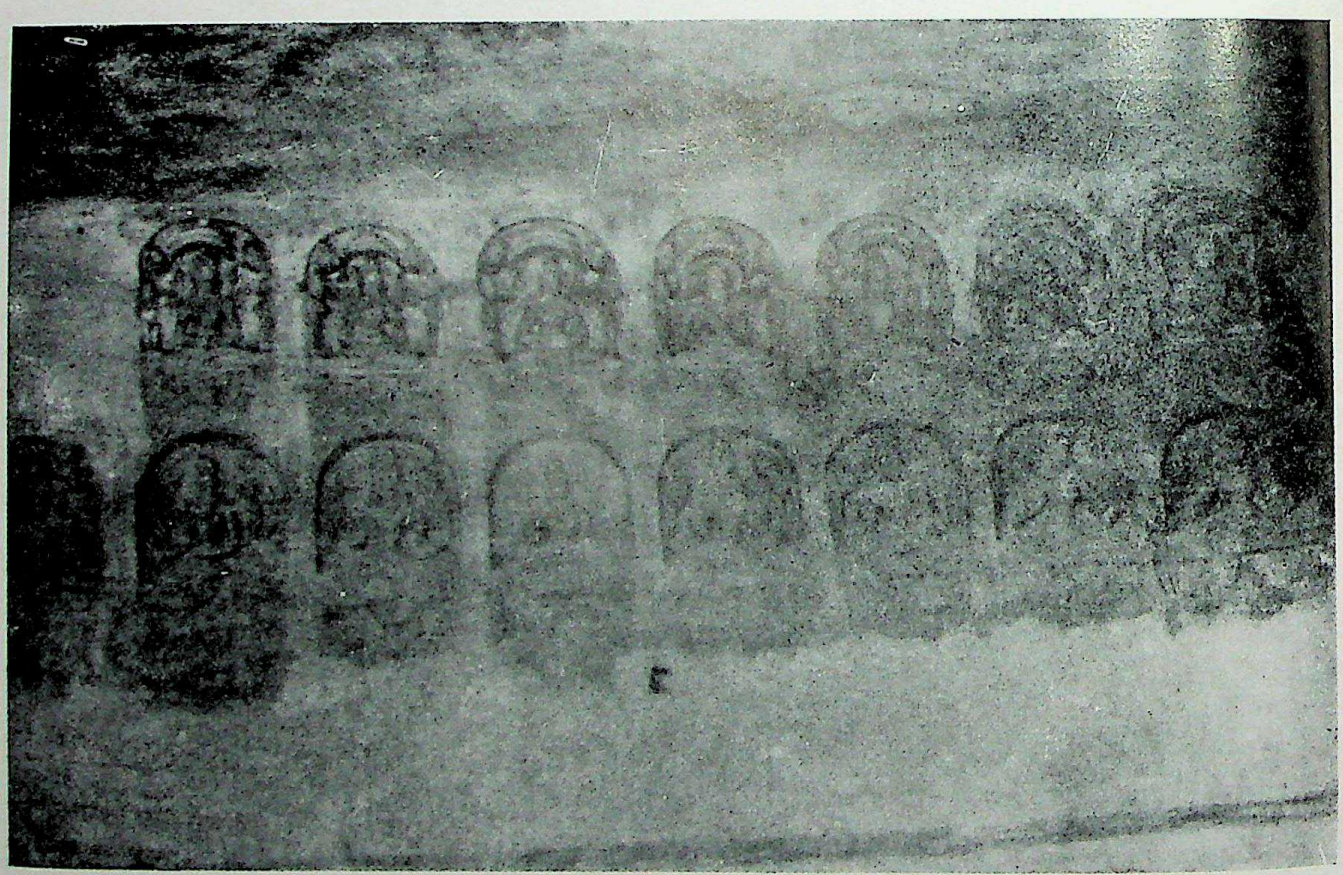

35. Ṛsabhanātha, Ajitanātha, Sambhavanātha, Abhinandananātha, Vāsupūjya, Pārśvanātha and Neminātha with their respective *Śāsanadevīs* and Gaṇeśa, Navamunī-Gumphā, Khandagiri.

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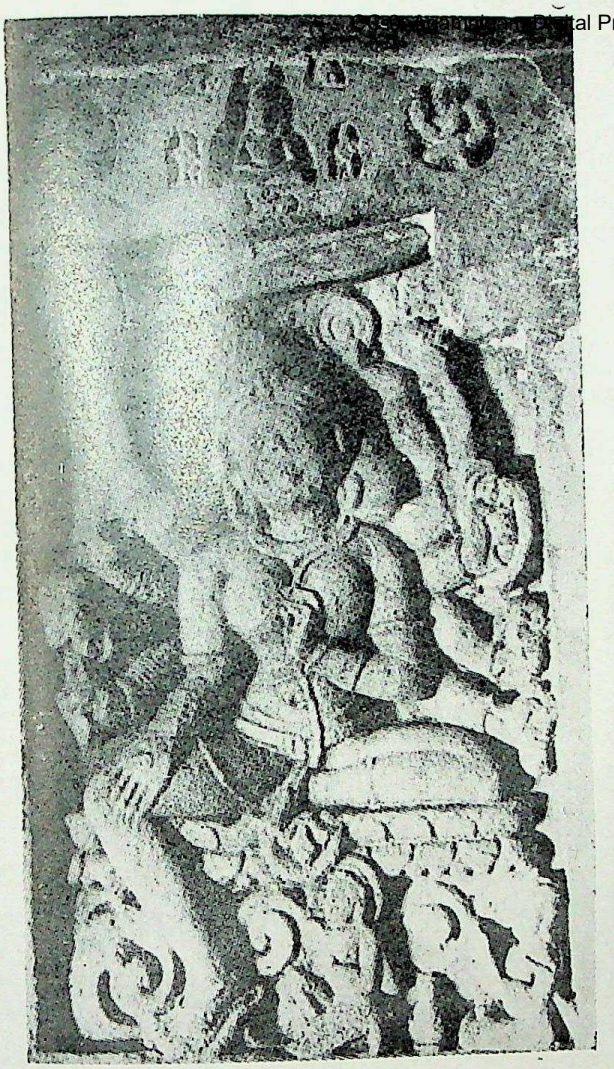
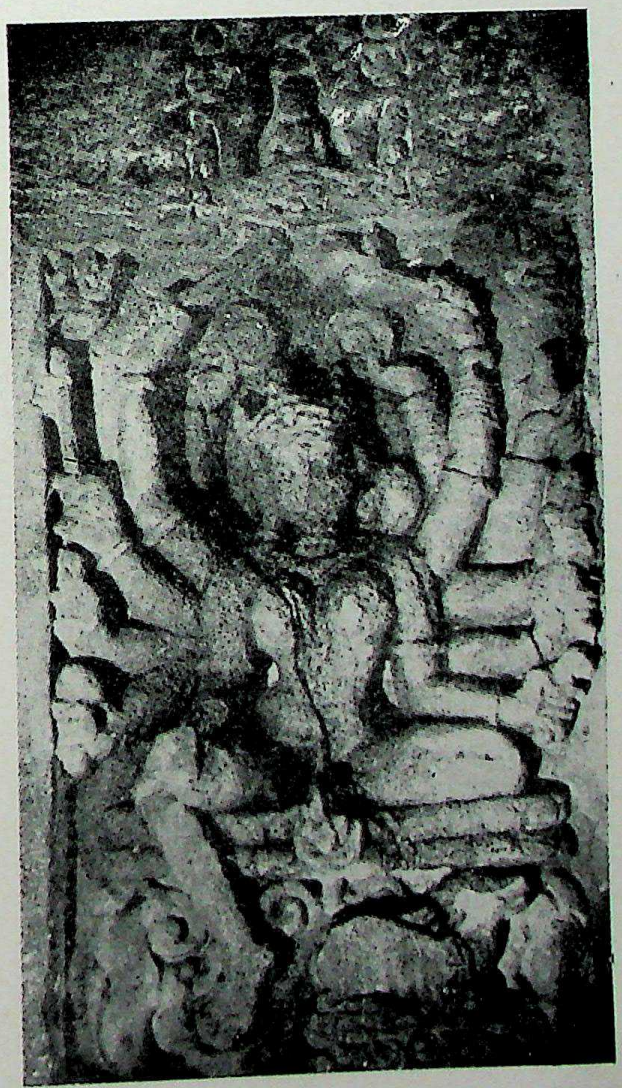


36. Chakreśvarī, Bārabhujī-Gumphā, Khandagiri.



37. Rohiṇī, Bārabhujī-Gumphā, Khandagiri.

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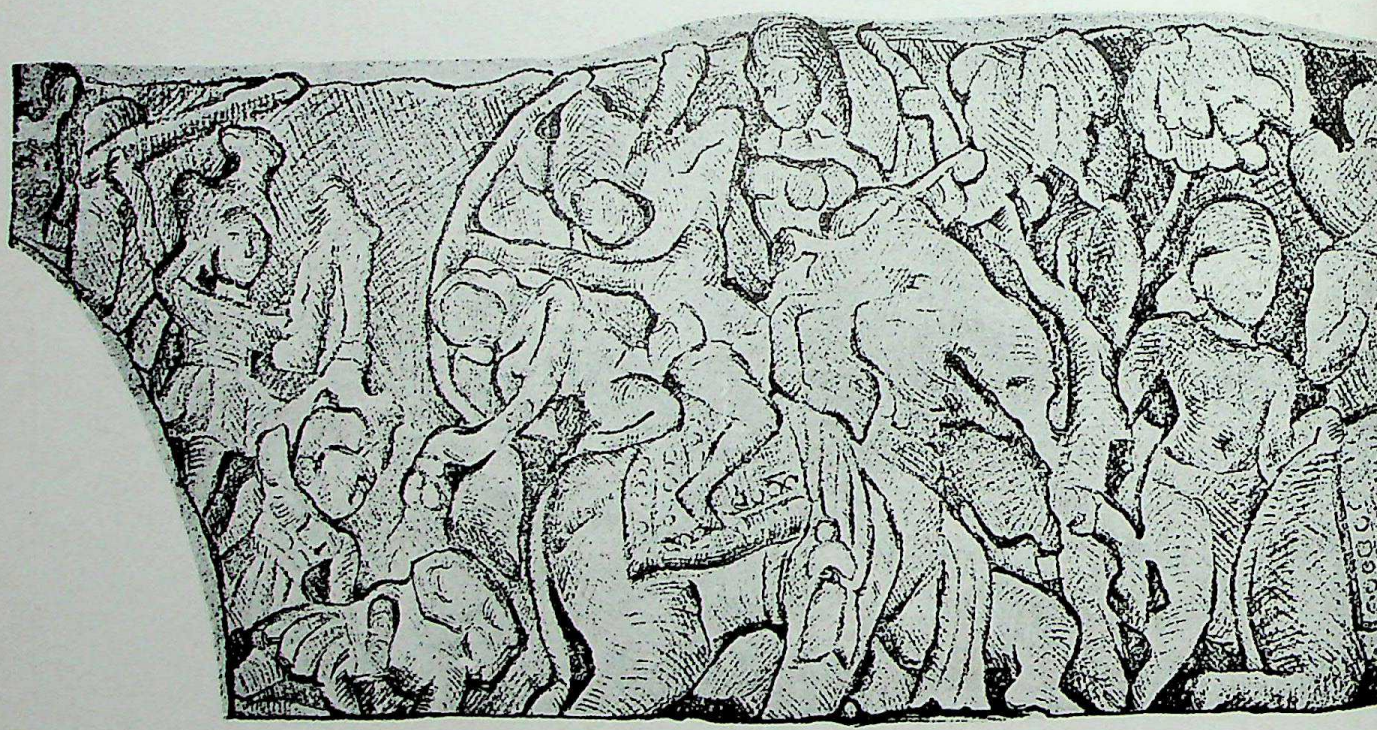

17. Third frieze-Gaṇeśa Gumphā, Udayagiri.

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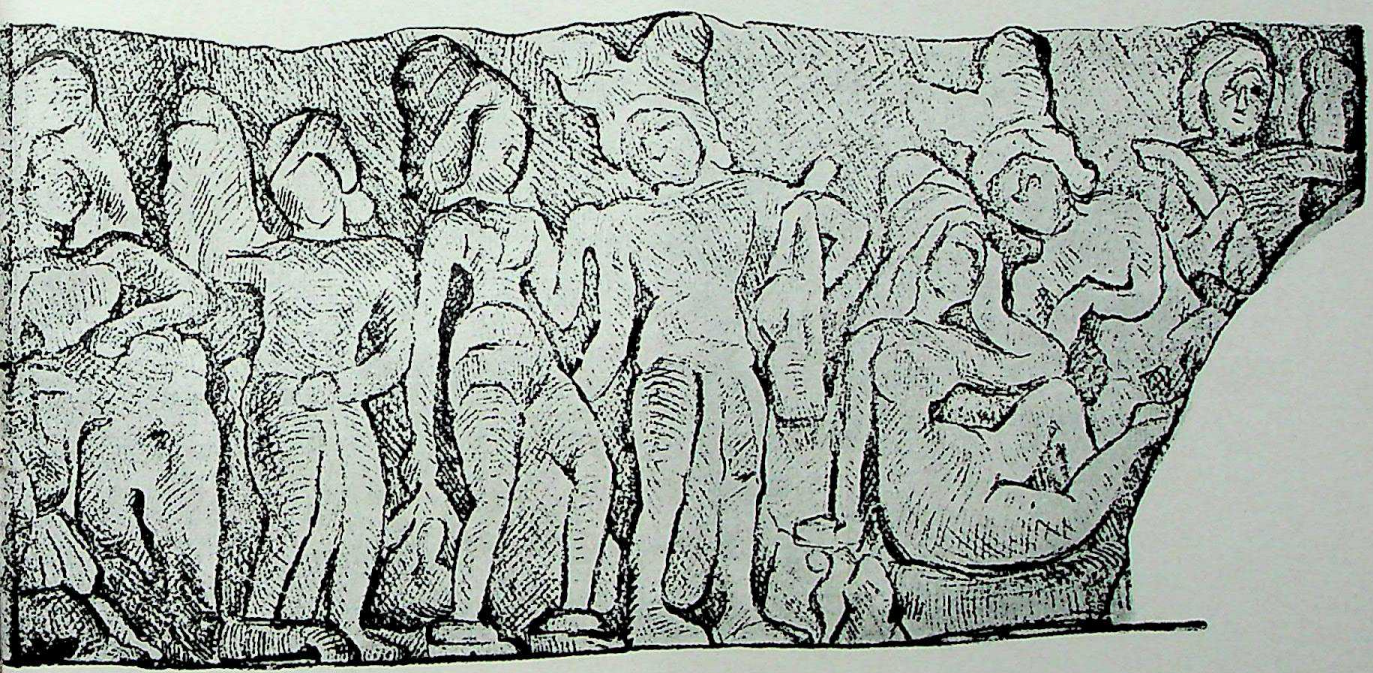

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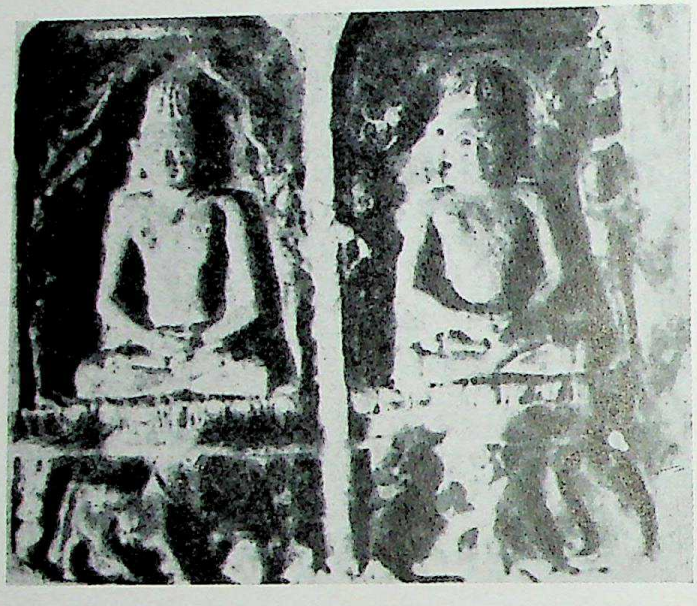

38. Sambhavanātha and Abhinandanarātha, Mahāvīra-Gumphā, Khandagiri.

39. Sumatinātha and Padmaprabha, Mahāvīra-Gumpha, Khandagiri.

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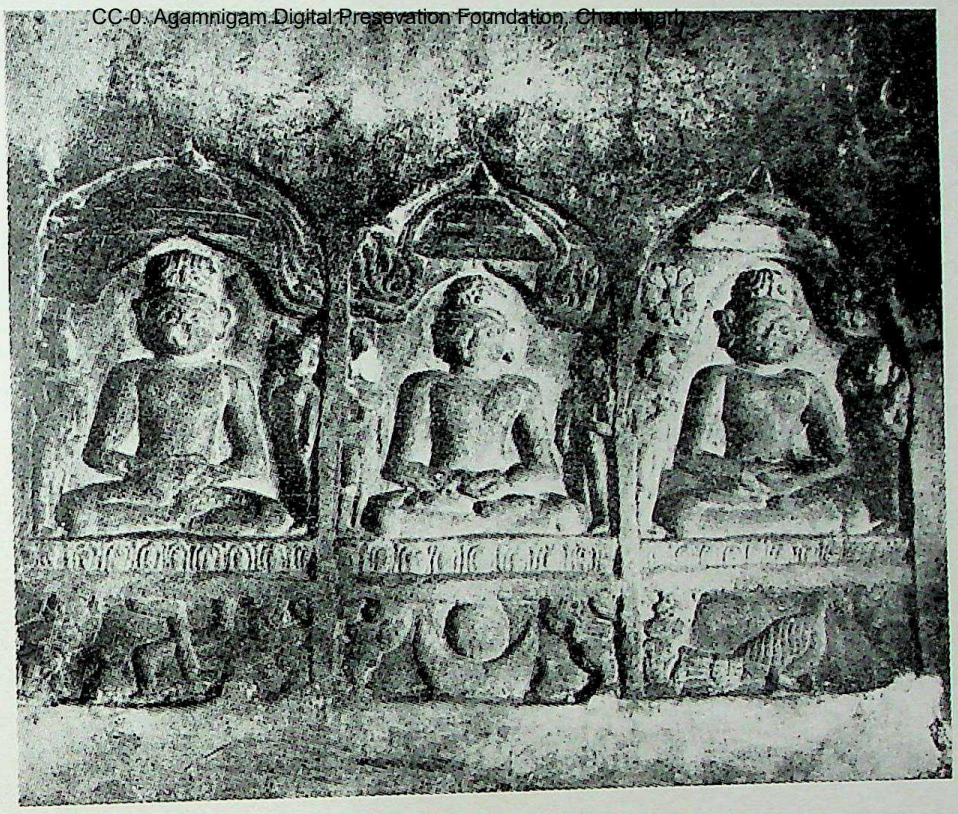

40. Suparsvanātha, Chandraprabha and Anantanātha (14th as 9th Tīrthaṅkara) Mahāvīra-Gumphā, Khandagiri.

41. Sitalanātha, Mahāvīra-Gumphā, Khandagiri.

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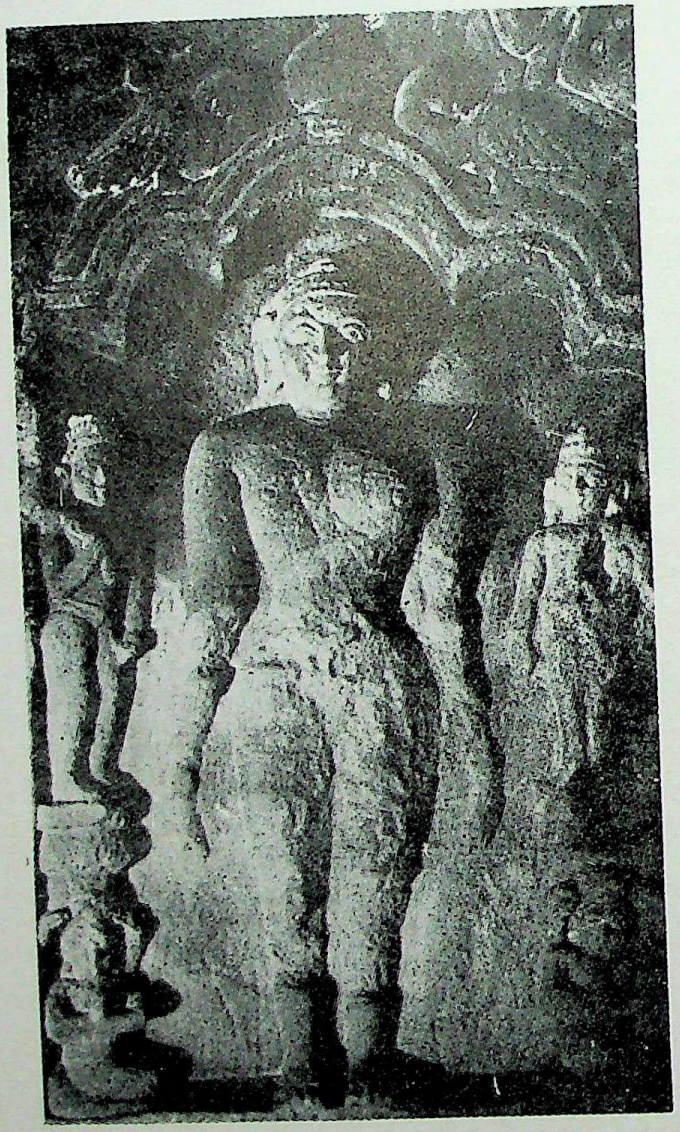

42. Vāsupūjya, Mahāvīra-Gumphā, Khandagiri.

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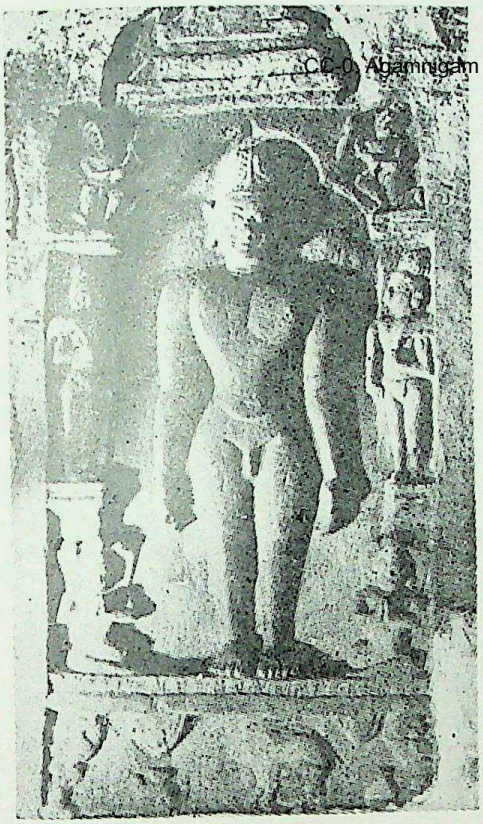
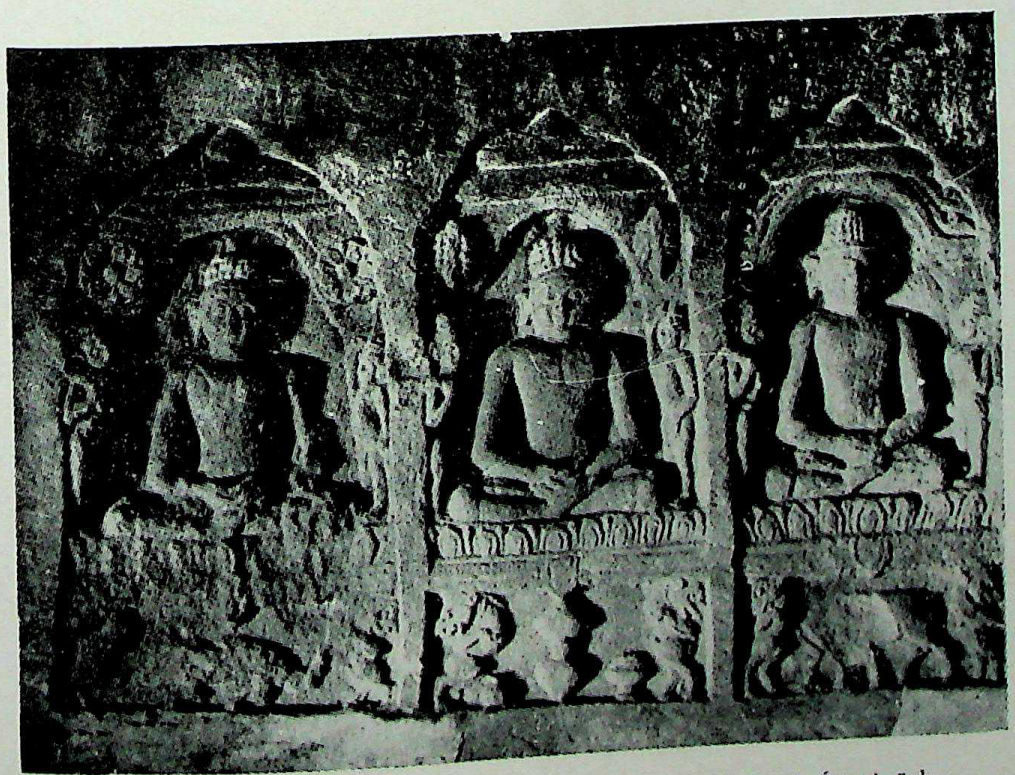


43. Vimalanātha, Mahāvīra-Gumphā, Khandagiri.



44. Survidhinātha, (9th as 14th Tīrthaṅkara) Dharmanātha & Śāntinātha, Mahāvīra-Gumphā, Khandagiri.

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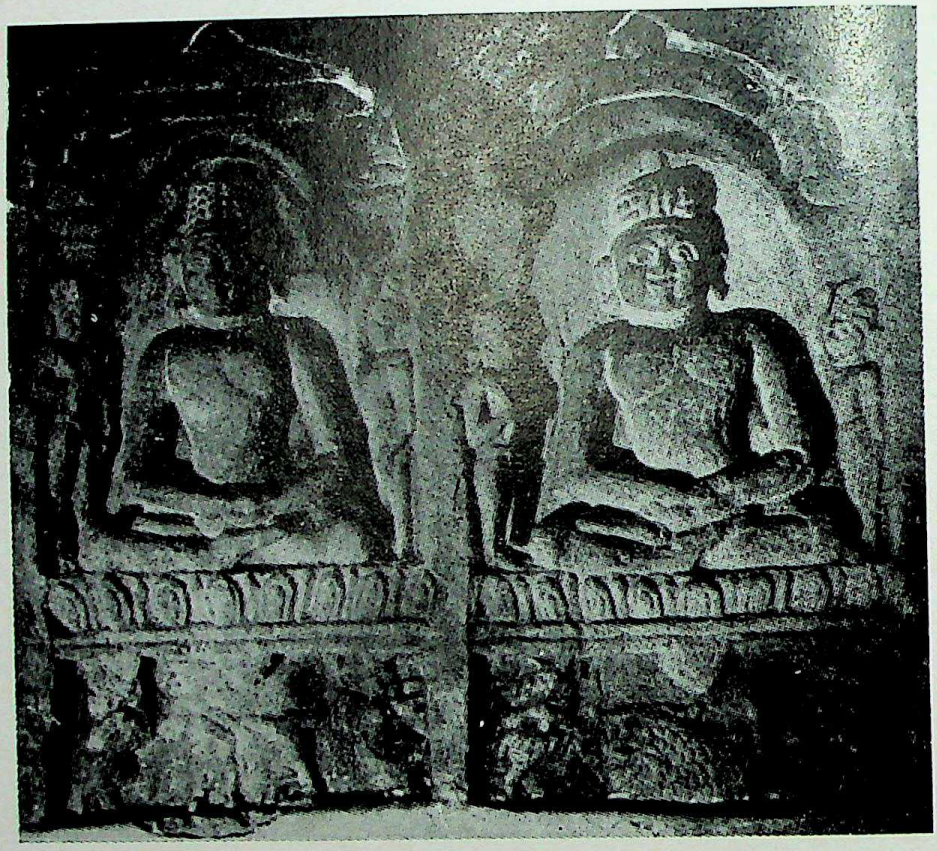
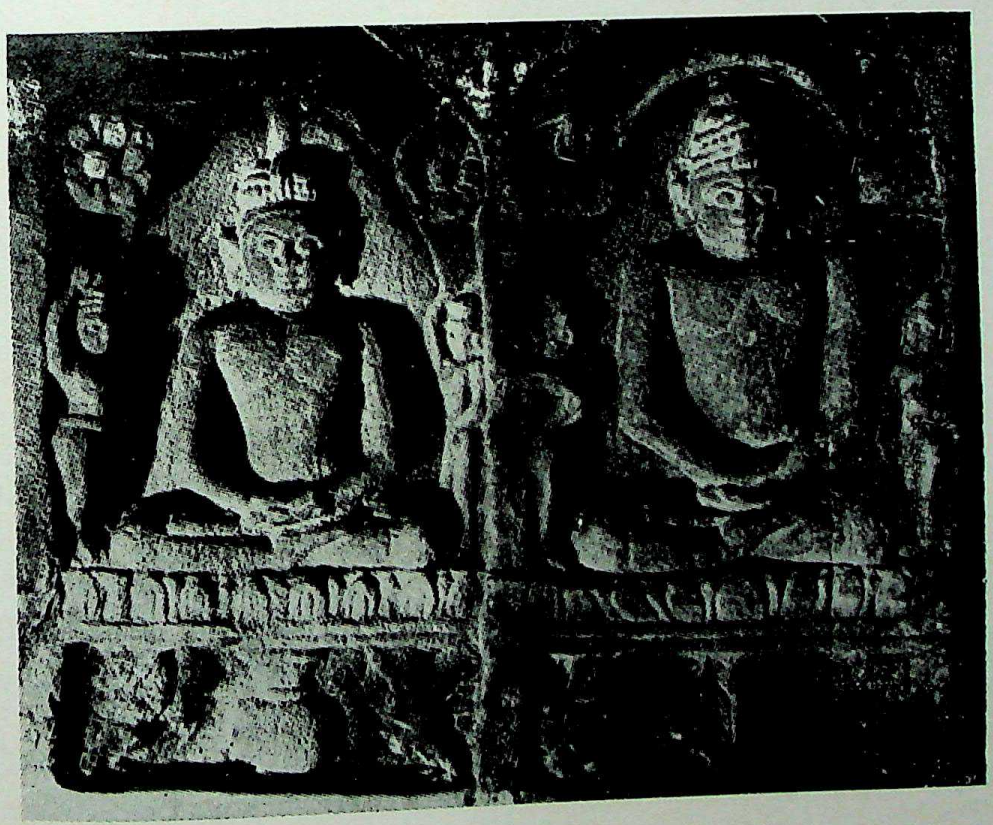


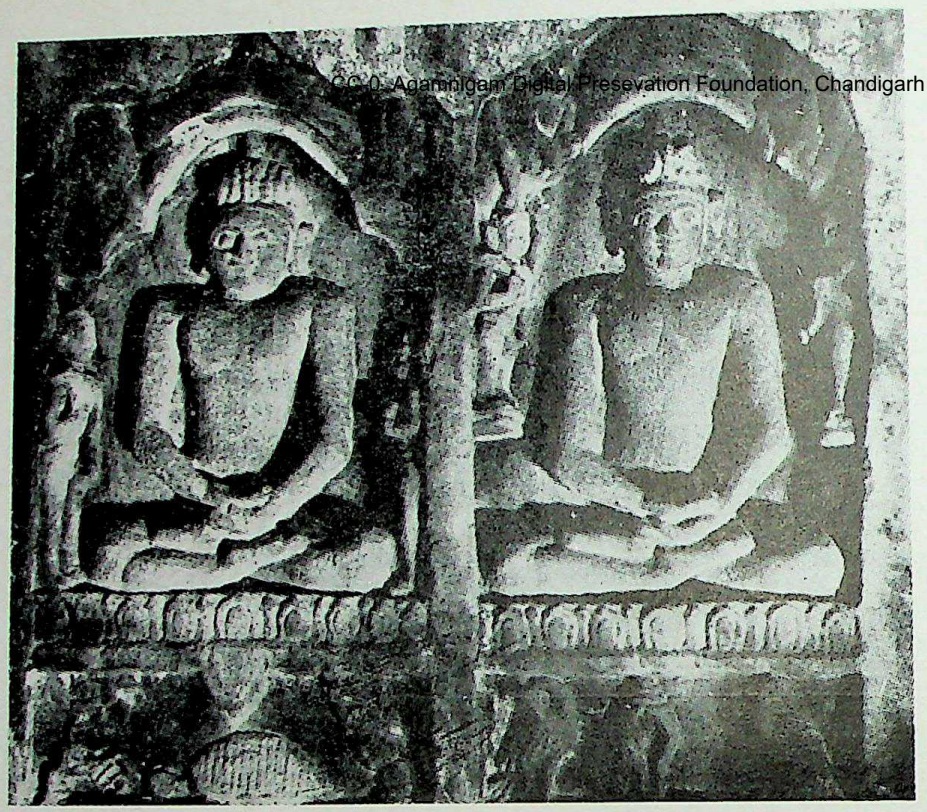
45. Kunthunātha and Arānātha, Mahāvīra-Gumphā, Khandagiri.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



46. Mallinātha and Naminātha (21st as 20th Tīrthaṅkara), Mahāvīra-Gumphā, Khandagiri.

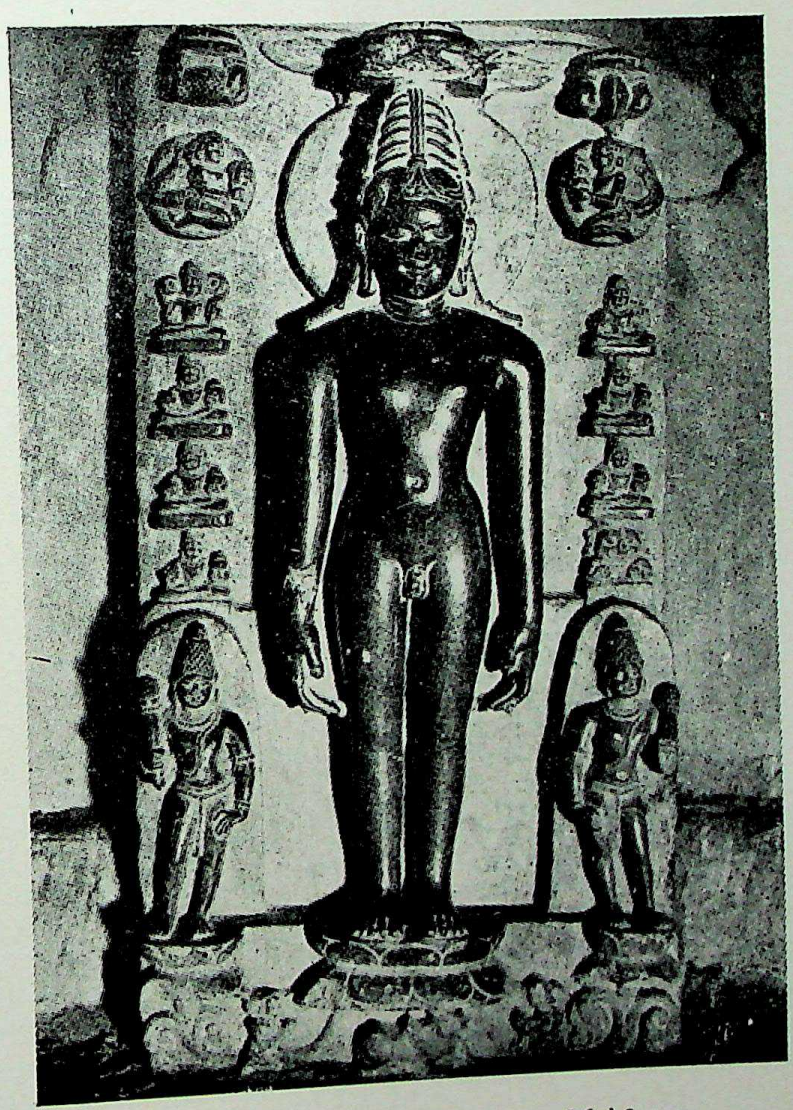
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



47. Mūnīsuvrata and Neminātha, Mahāvīra-Gumphā, Khandagiri.

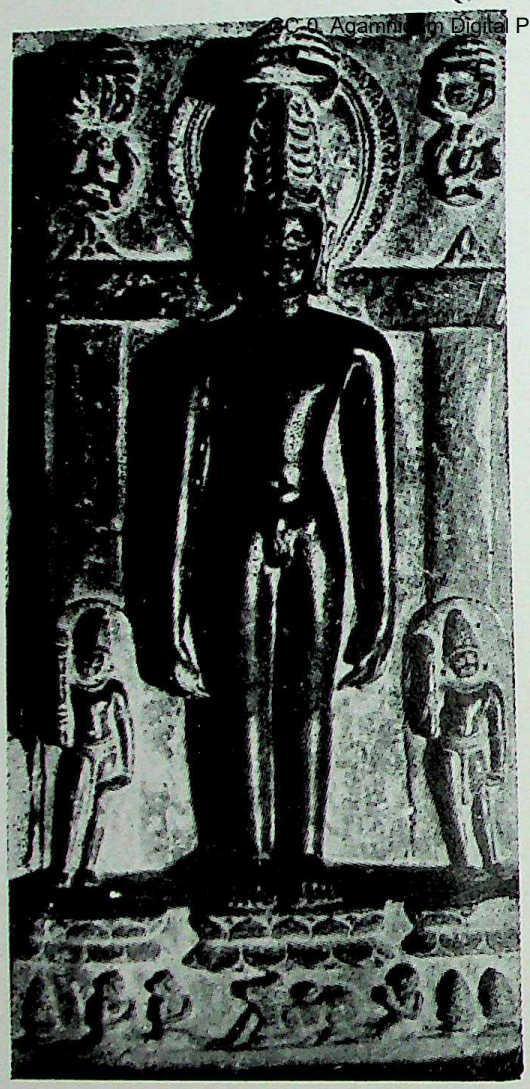
48. Sreyānsanātha (11th as 23rd Tīrthaṅkara) and Mahāvīra, Mahāvīra-Gumphā, Khandagiri.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

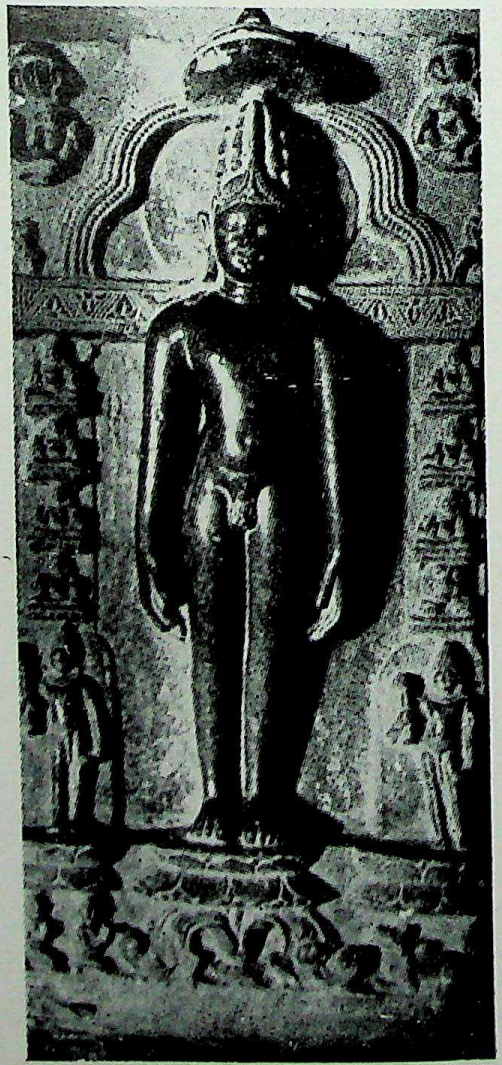


49. First Chlorite image of Ṛṣabhanatha, Mahāvīra-Gumphā, Khandagiri

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

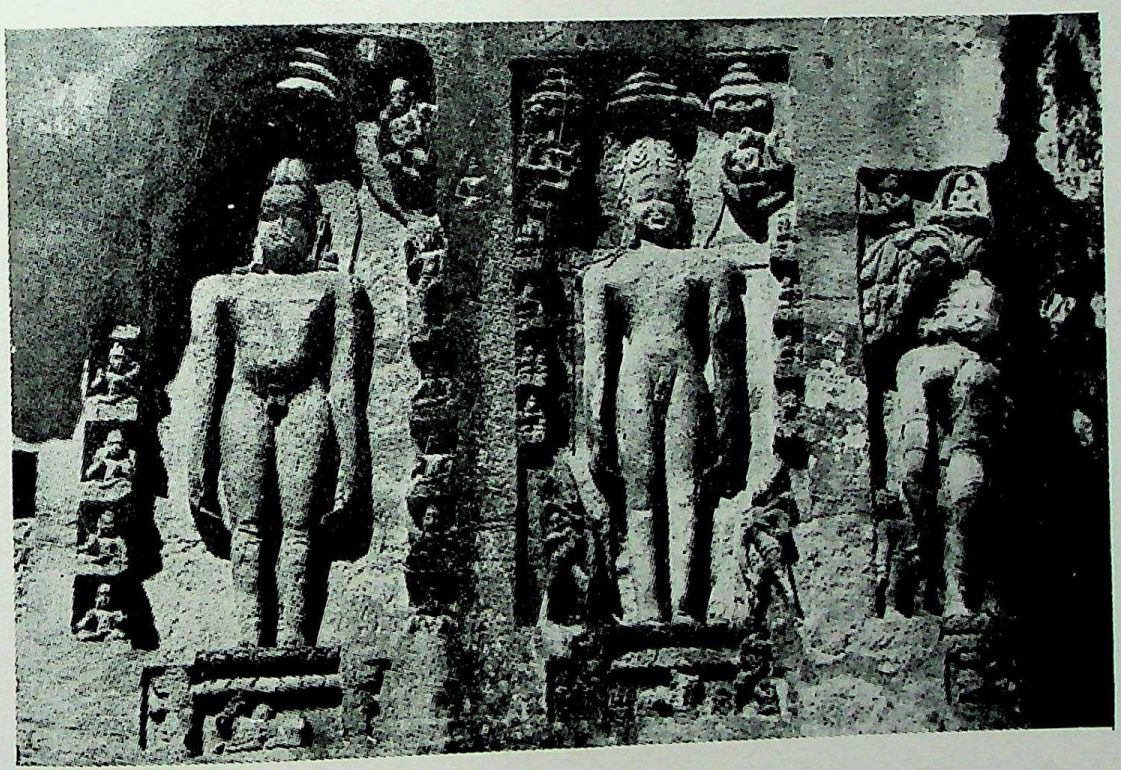


50. Second Chlorite image of Ṛṣabhanātha, Mahāvira-Gumphā, Khandagiri.



51. Third Chlorite image of Ṛṣabhanātha, Mahāvīra-Gumphā, Khandagiri.

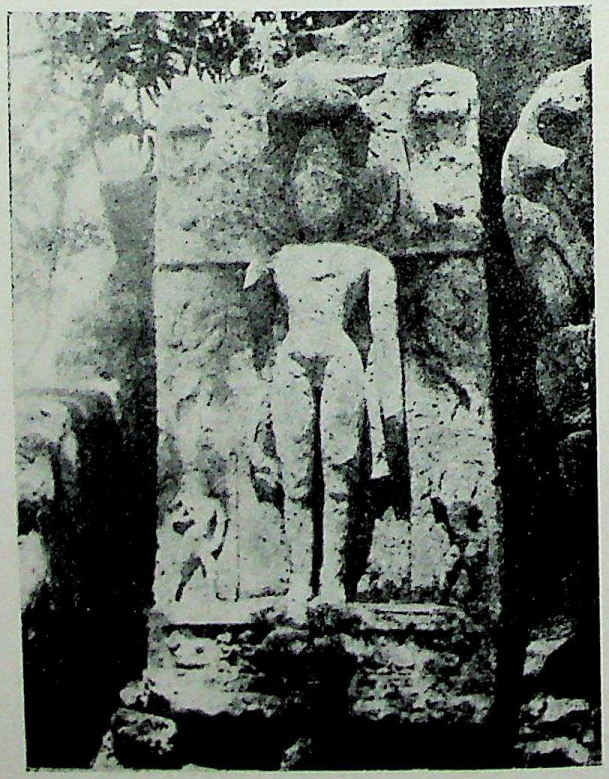
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



52. Ṛṣabhanātha images and Āmra, Cave No. 10, Khandagiri.

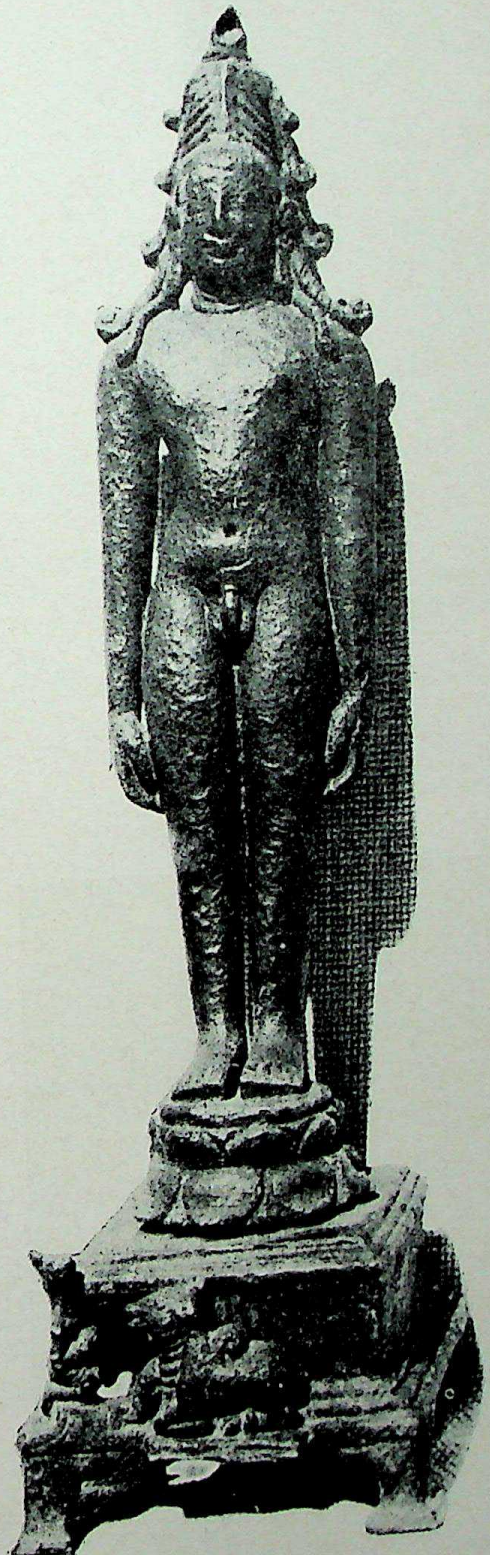
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

53. Ṛṣabhanātha, Gramesvar temple, Nibharana, Dist. Puri.



54. Ṛṣabhanātha, Baudei near Bagalpur, Dist. Puri.

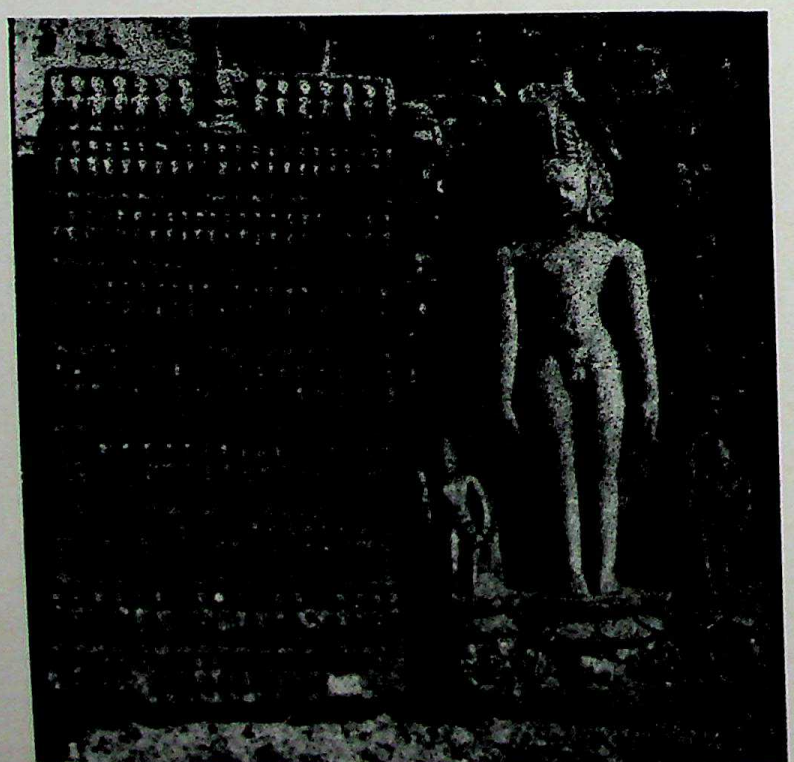
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



55. Ṛṣabhanātha, Kakatapur, Orissa State Museum, Bhubaneswar.

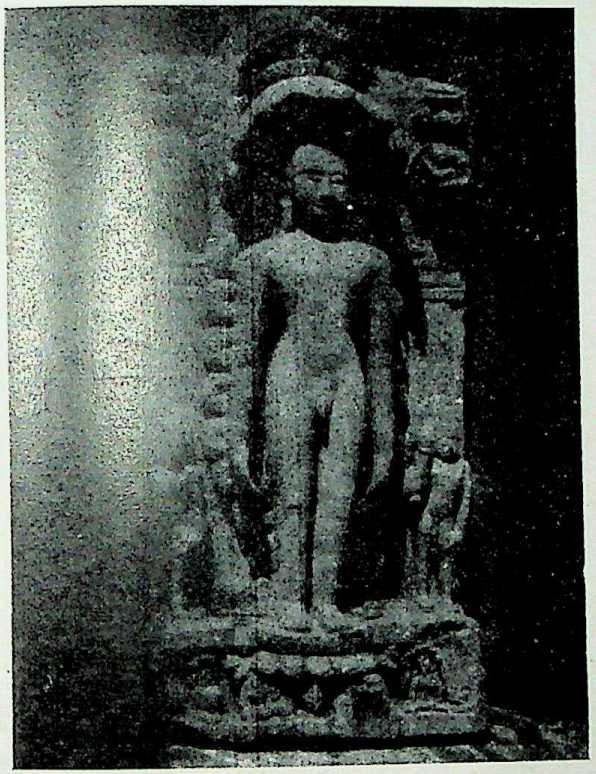
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

56. Pārśvantāha, Kakatapur, Orissa State Museum.

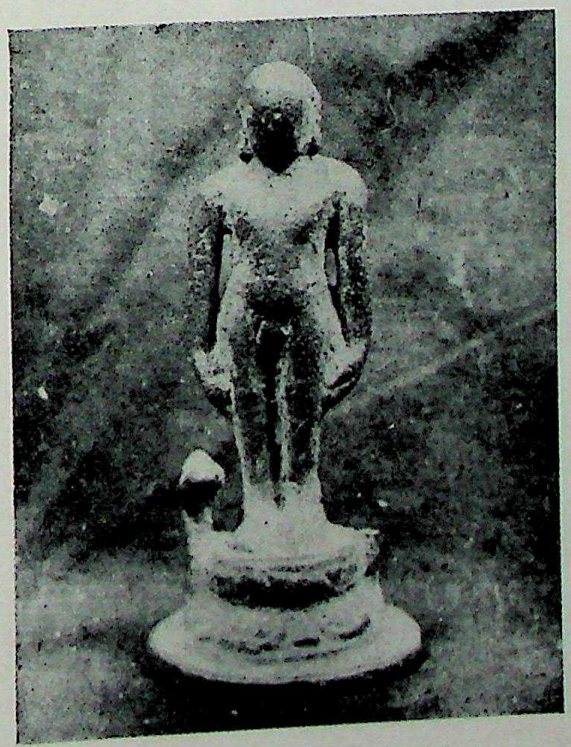


57. Gaṇadharas and Purvadharas and Ṛṣabhanātha, Panchagaon, Dist. Puri.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



58. Pārśvanātha, Sisupalagarh, Dist. Puri, Orissa State Museum.



59. Pārśvanātha, Orissa State Museum.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

60. Śāntinātha, Orissa State Museum.

61. Ambikā, Orissa State Museum.

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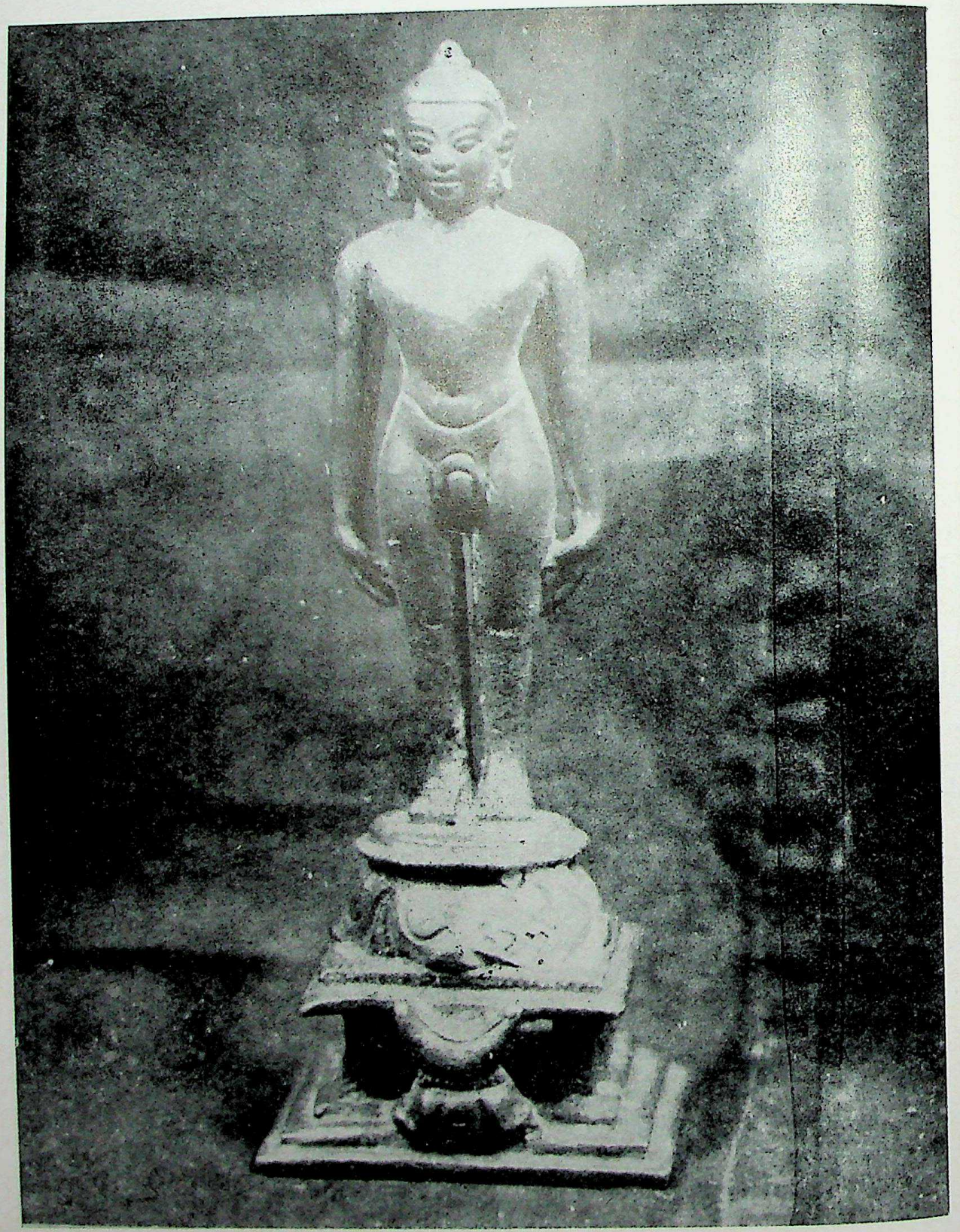
62. Chandraprabha, Achutarajapur, Dist. Puri, Orissa State Museum.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



63. Chandraprabha, Achutarajapur, Dist. Puri, Orissa State Museum.

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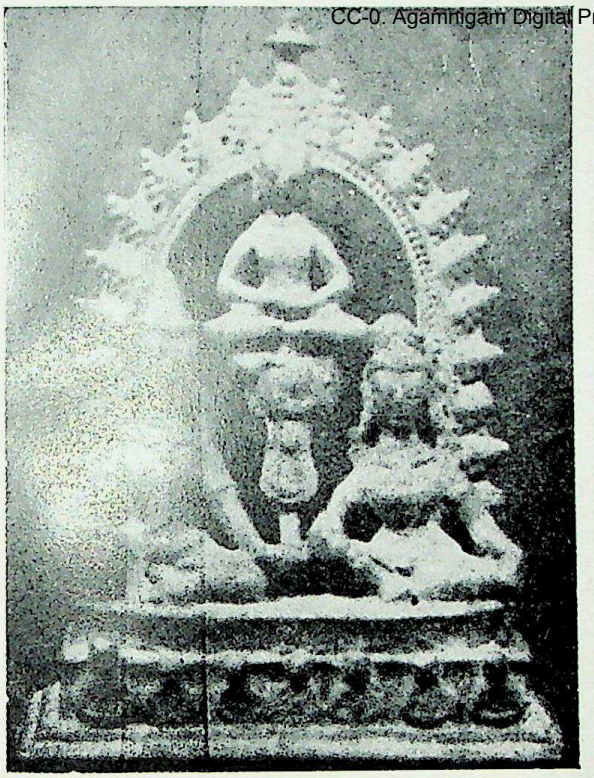
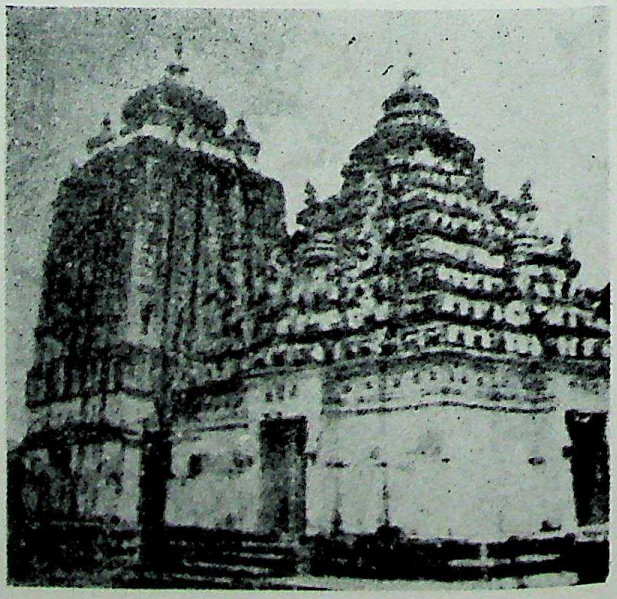


64. Vāsupūjya with Yakṣa & Yakṣiṇī, Achutarajapur, Dist. Puri, Orissa State Museum.

65. Ambikā with Neminātha, Achutarajapur, Dist. Puri, Orissa State Museum.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

66. Ambikā with Neminātha, Achutarajapur, Dist. Puri, Orissa State Museum.



68. Jaina Temple Chaudhury Bazar, Cuttack.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

67. Ambikā with Neminātha, Achutarajapur, Dist. Puri, Orissa State Museum.

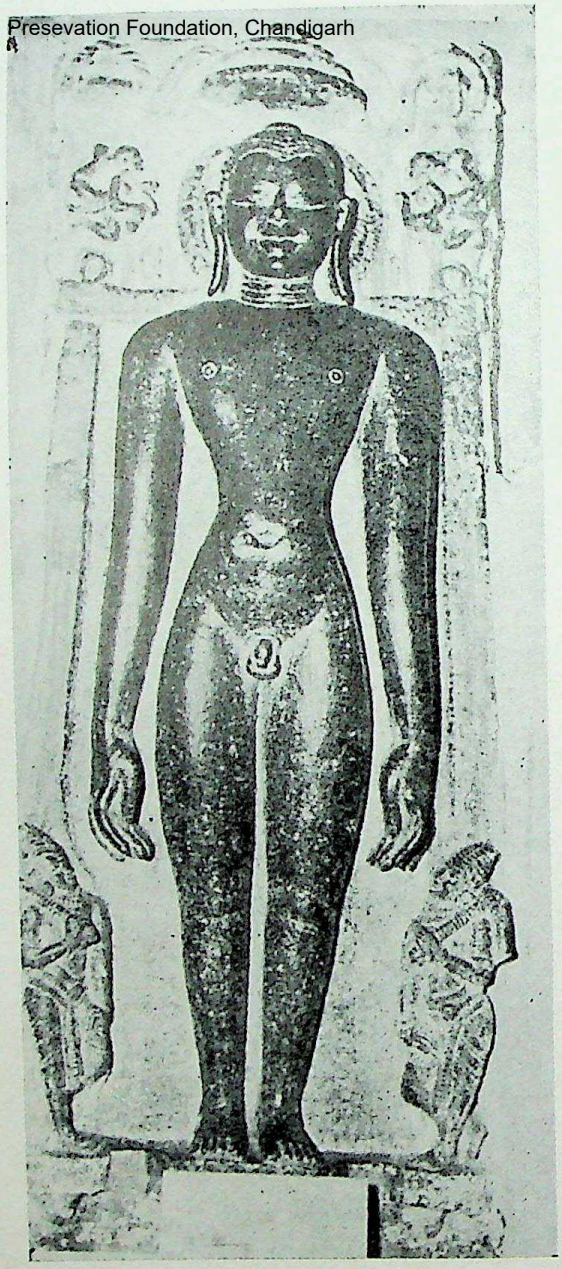
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

69. Ṛṣabhanātha and Mahāvīra in a common slab, Jaina temple, Chaudhury Bazar, Cuttack.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

70. Pārśvanātha, Jaina temple, Chaudhury Bazar, Cuttack.

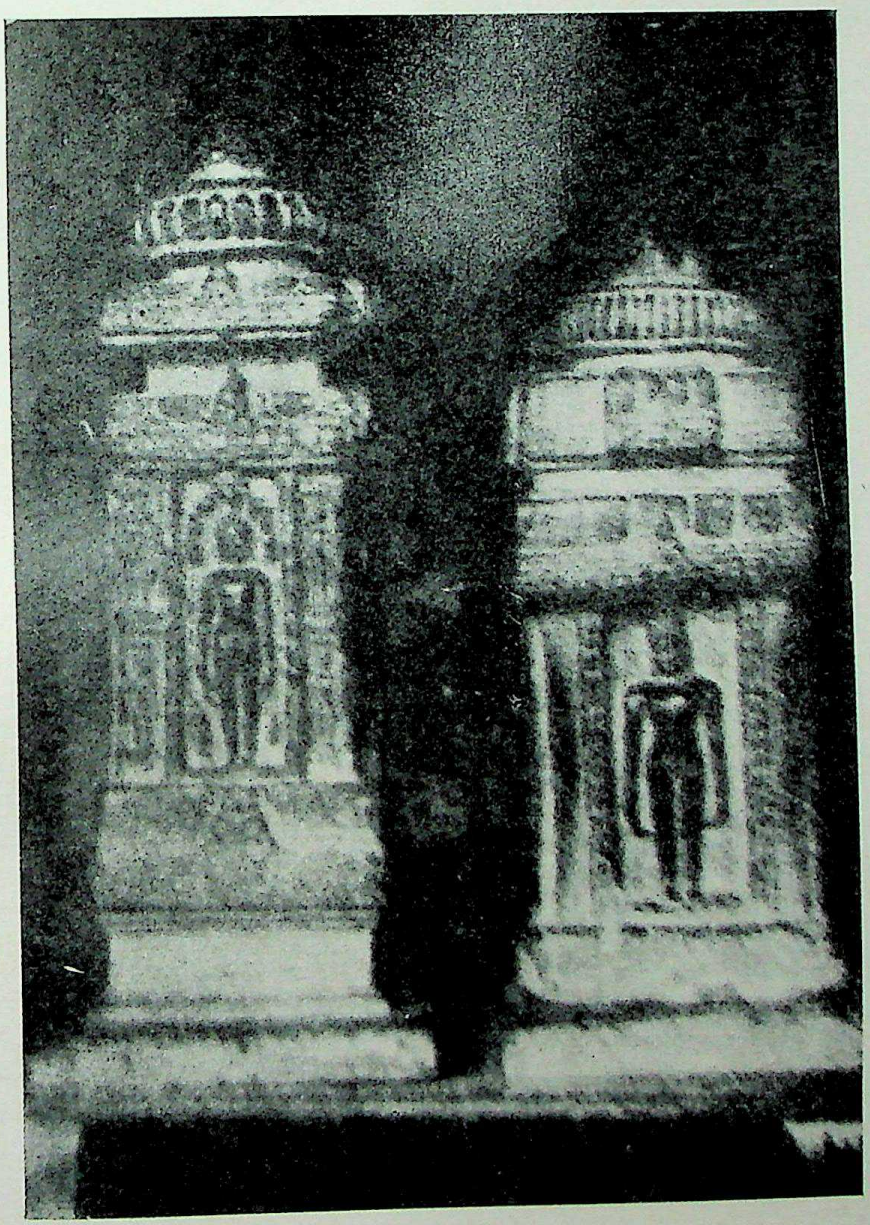
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



71. Padmaprabha, Jaina temple, Chaudhury Bazar, Cuttack.

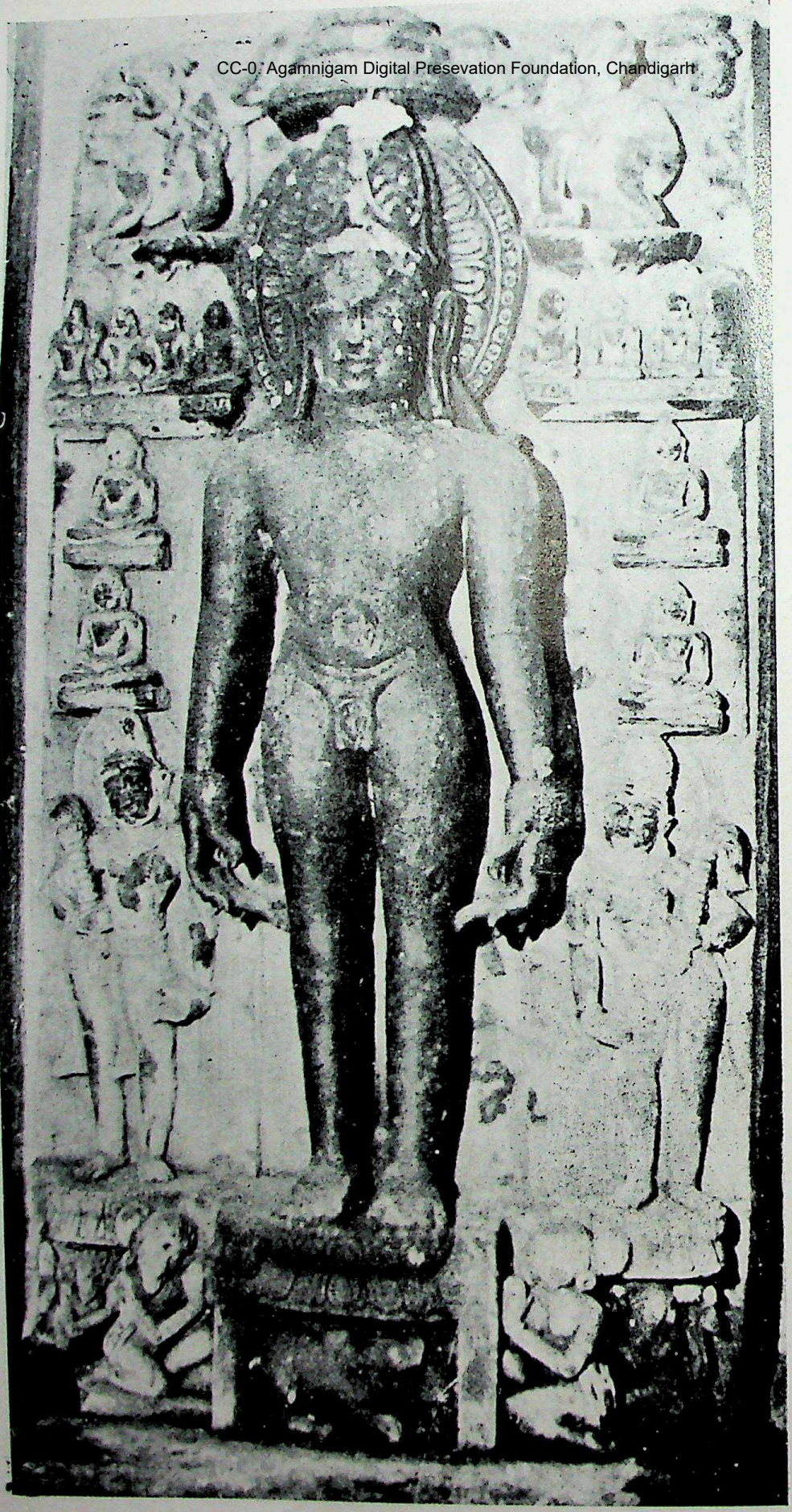
72. Pārśvanātha, Jaina temple, Chaudhury Bazar, Cuttack.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



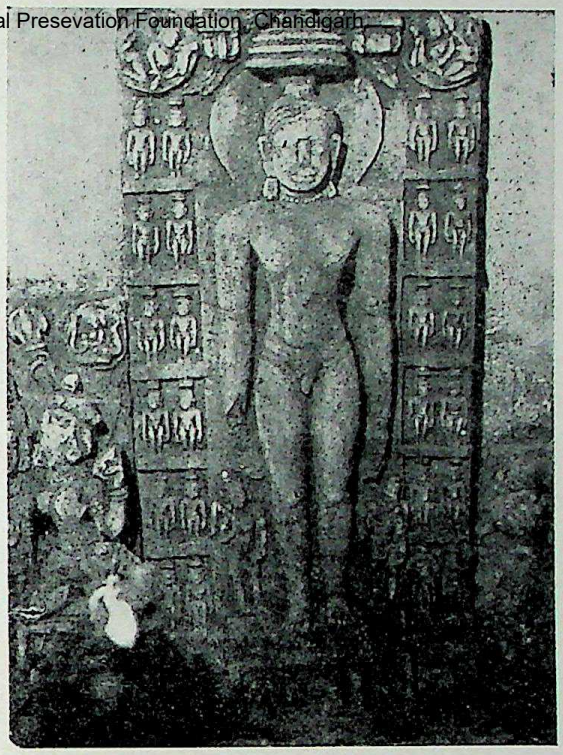
73. Chaitya Yugal (Chaumukhas), Jaina temple, Chaudhury Bazar, Cuttack

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

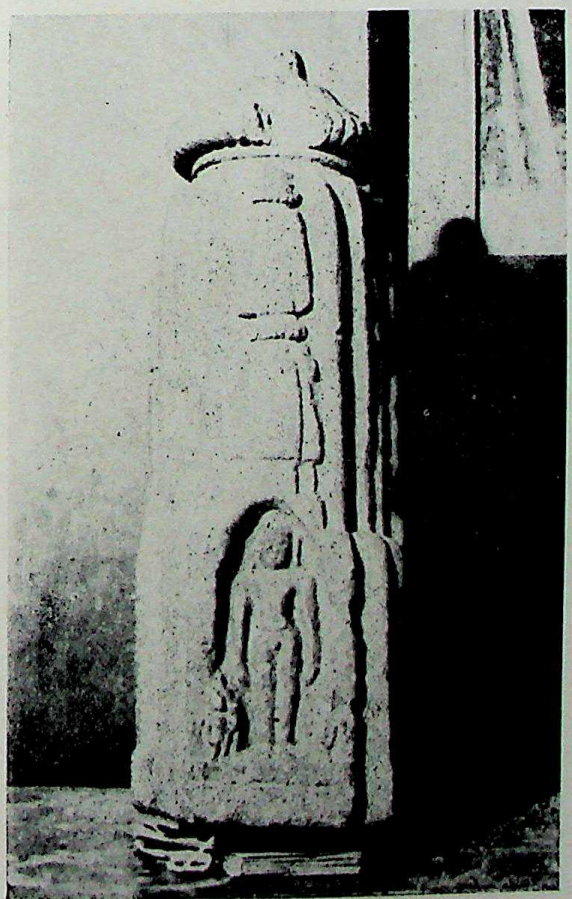


74. Ṛṣabhanātha, Jagannātha temple, Dolamundai, Cuttack.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

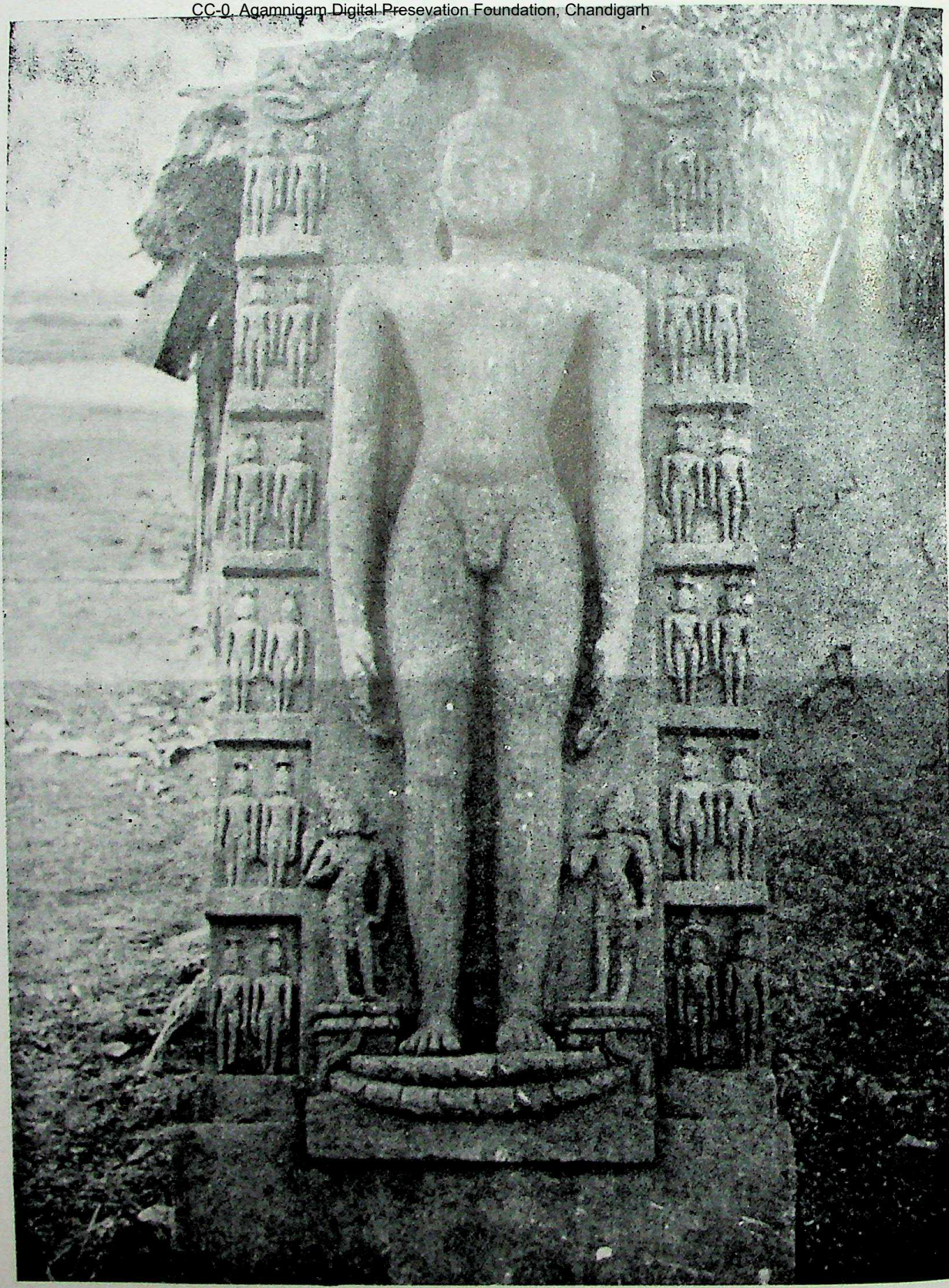


75. Śāntinātha, Dasvasamedha ghaṭa: Jajpur, Dist. Cuttack.



76. Chaumukha, Badacharpoi near Mangarajpur, Dist. Cuttack, Orissa State Museum.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



77. Ādinātha, Hatadiha, (Jajpur) Dist. Cuttack.

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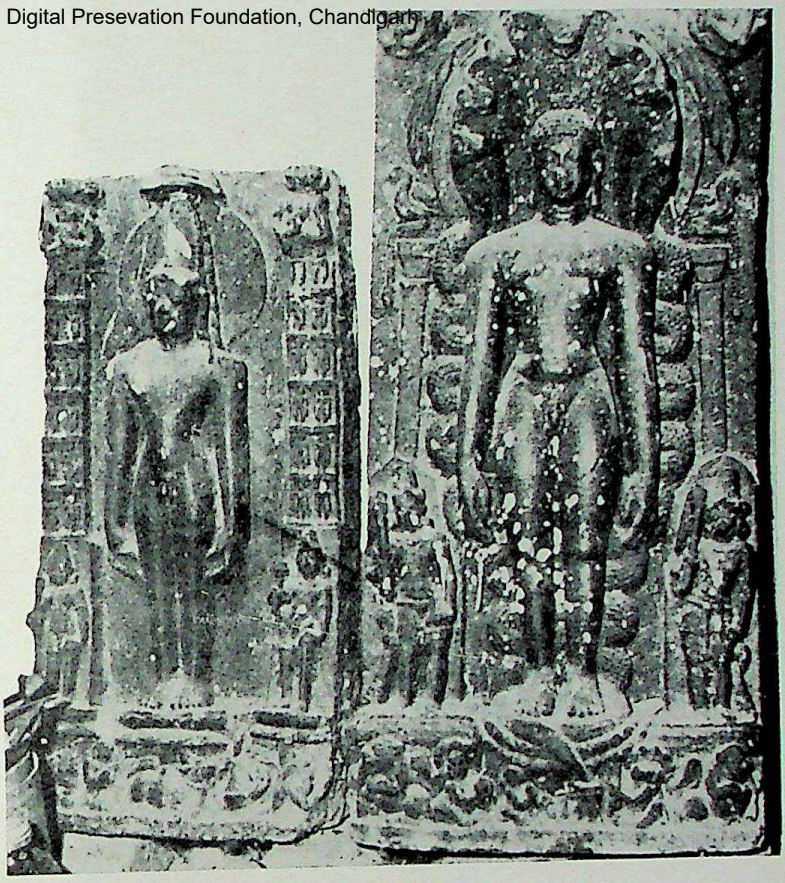
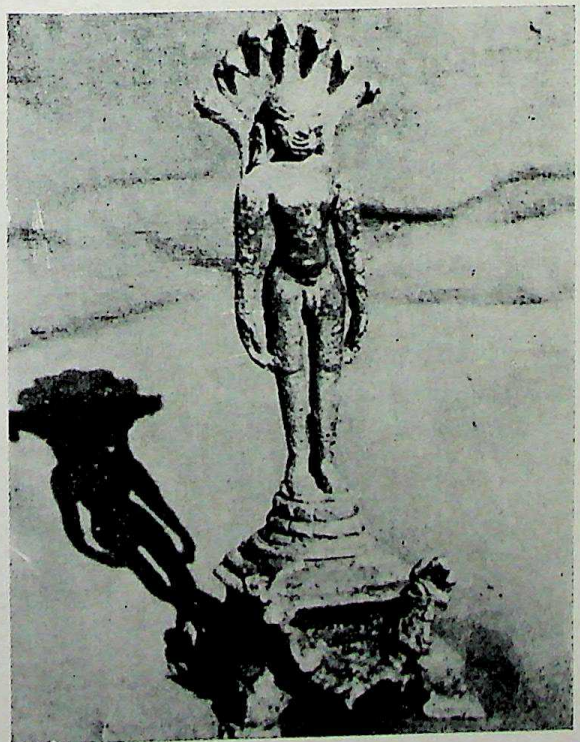
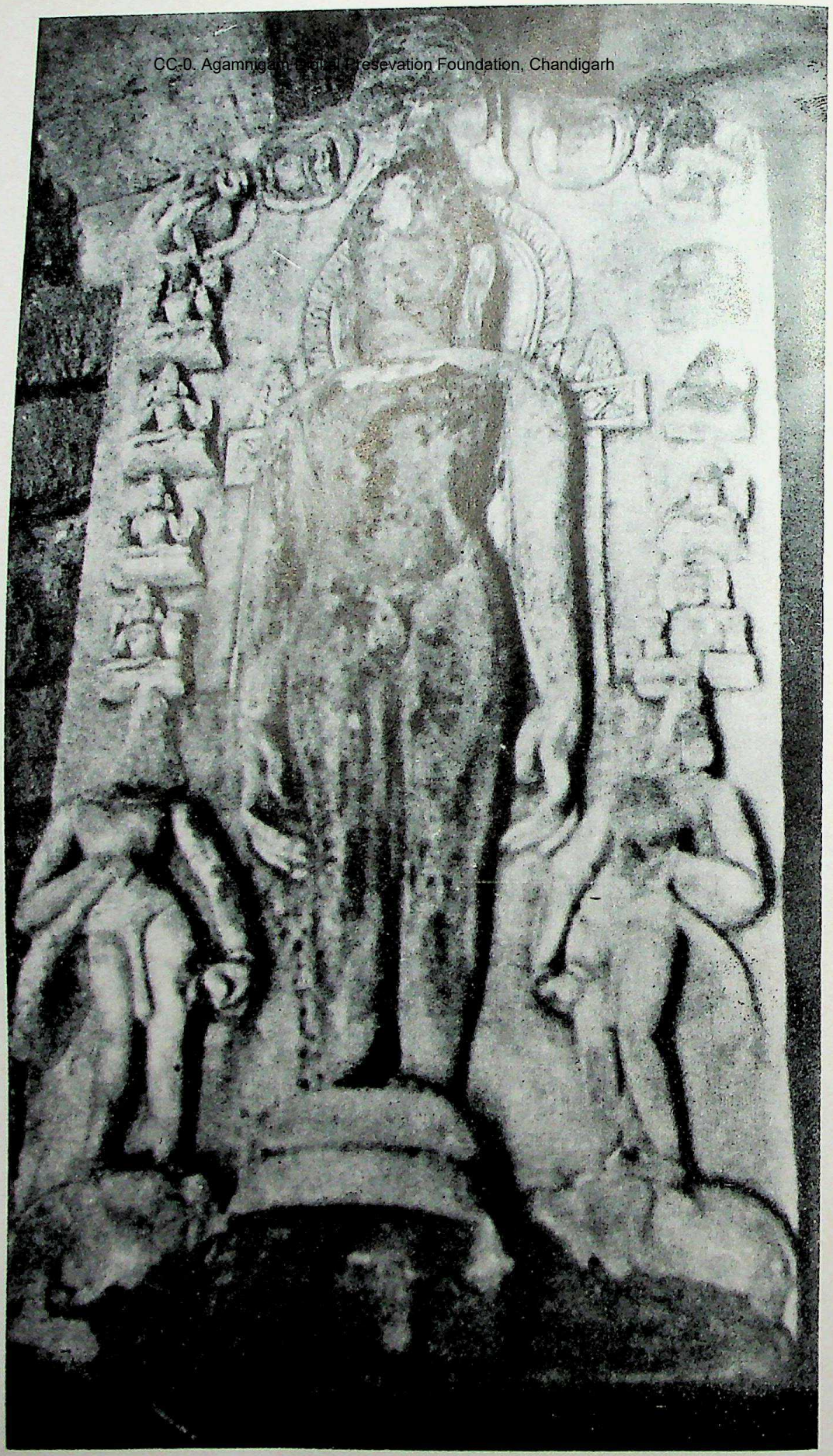


78. Ṛṣabhanātha, and Pārśvanātha, Pratapanagari, Dist. Cuttack.



79. Pārśvanātha, Bhanpur, Dist. Cuttack.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



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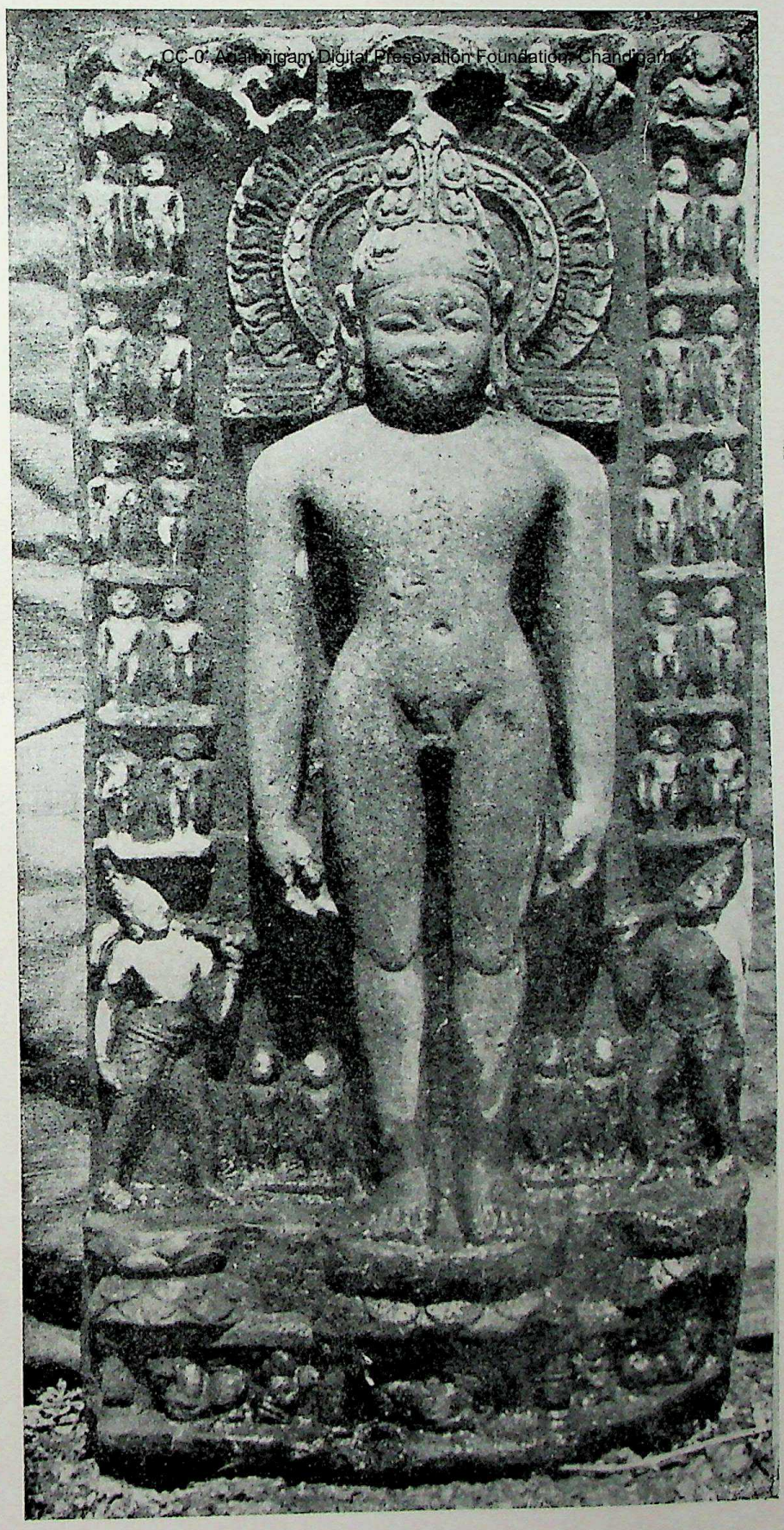
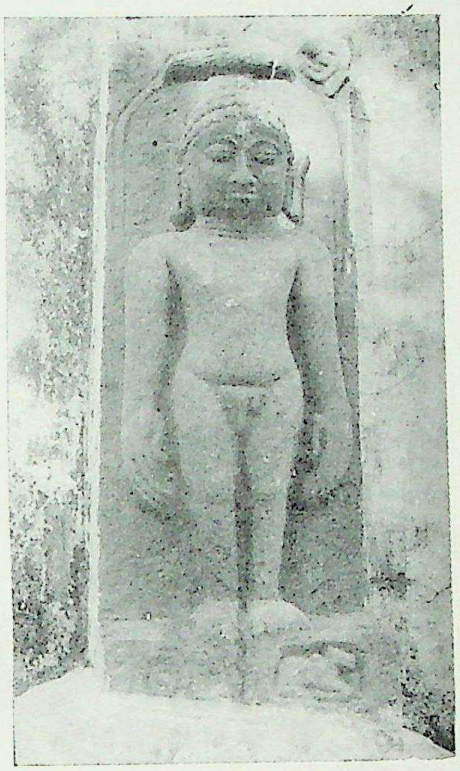


81. Ṛṣabhanátha, Adasapur, Dist. Cuttack.

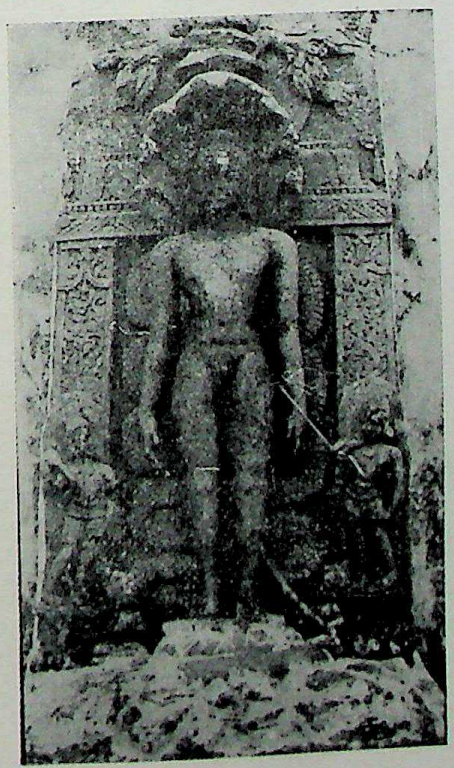
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

82. Pārśvanátha, Podasingidi, Dist. Keonjhar.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



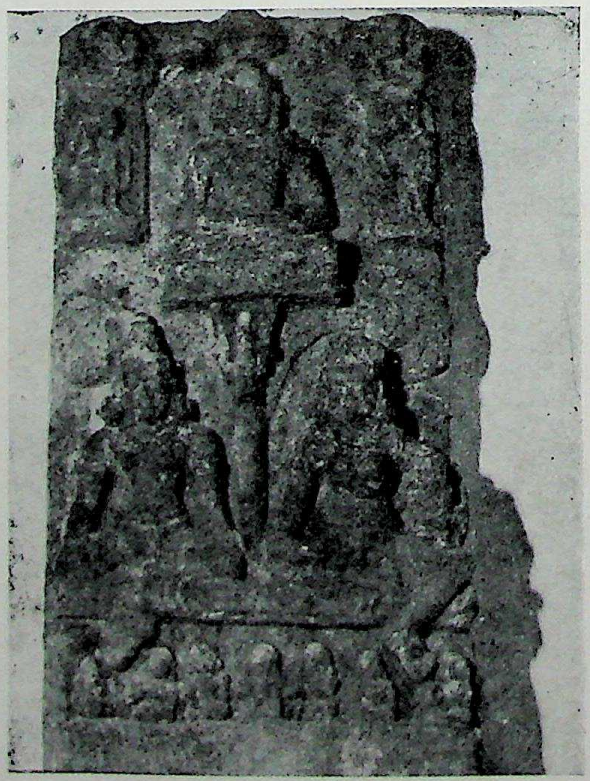
83. Ṛṣabhanātha, Podasingidi, Dist. Keonjhar.



84. Pārśvanátha, Podasingidi, Dist. Keonjhar.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

85. Ambikā with Neminátha, Podasingidi, Dist. Keonjhar.

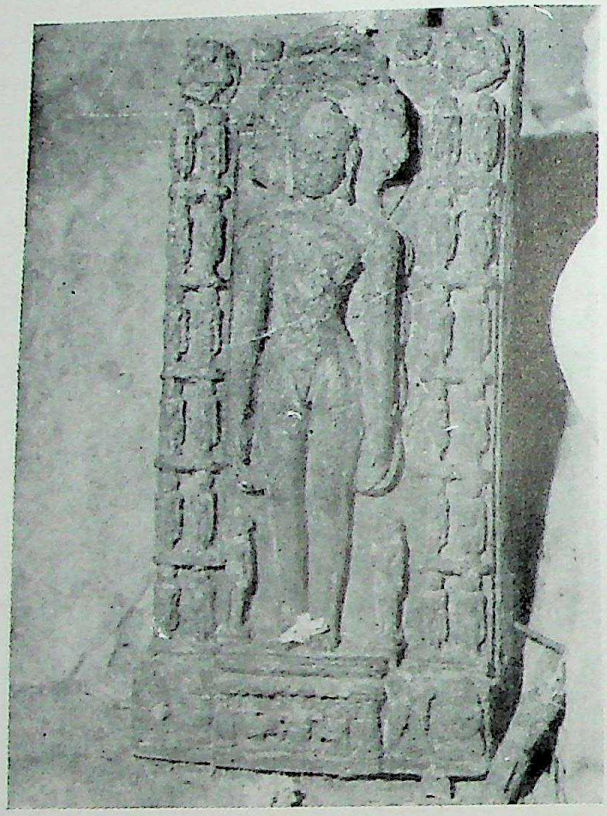


86. Ambikā and Gomedha, Podasingidi, Dist. Keonjhar.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

87. Ṛṣabhanātha, Podasingidi, Dist. Keonjhar.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



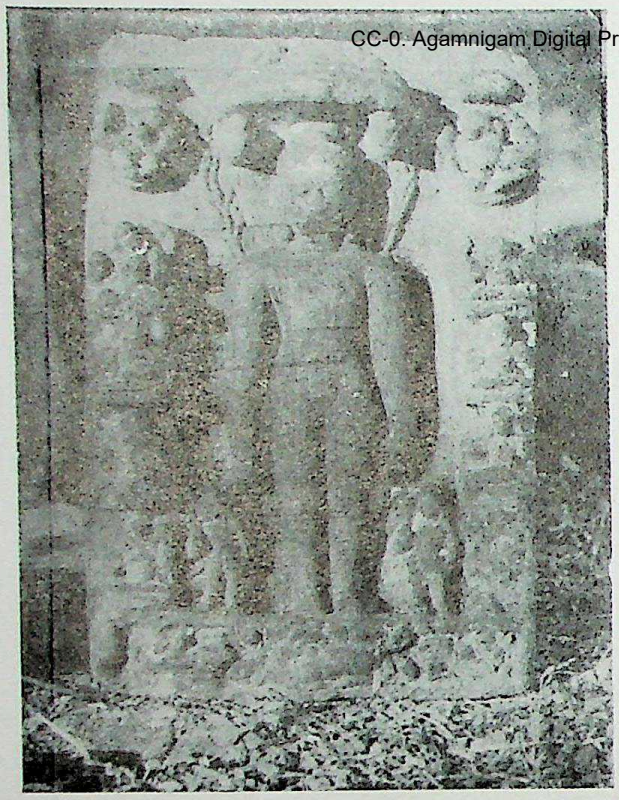
88. Pārśvanātha, Gadachandi, Vaidakhia Dist. Keonjhar.

90. Pārśvanātha, Ana, Dist. Keonjhar.

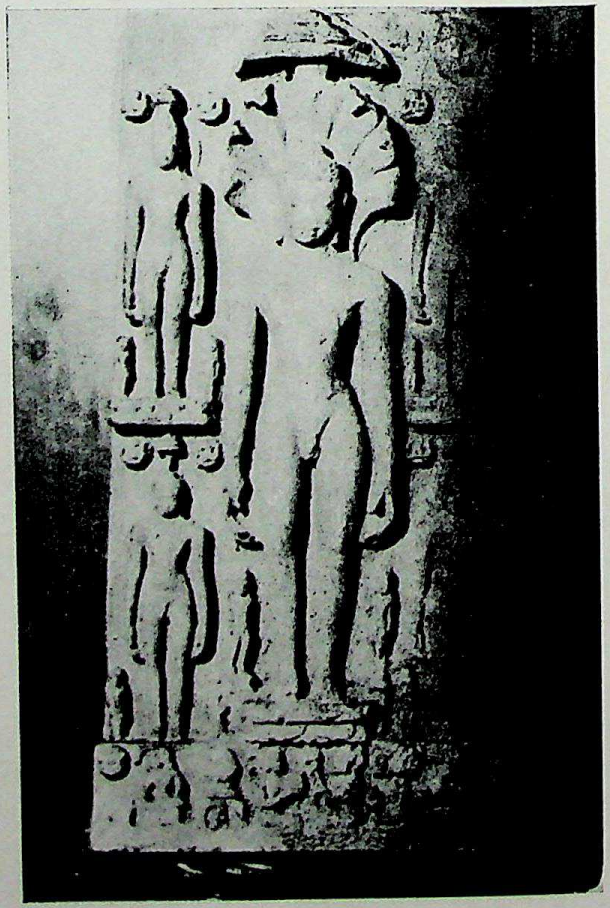
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

89. Ambikā with Neminātha, Jambhira, Dist. Keonjhar.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



91. Ṛṣabhanātha, Thunigaon, Dist. Keonjhar.



92. Pārśvanātha, Vaidakhia, Dist. Keonjhar, Orissa State Museum.

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93. Pārśvanātha, Sainkul, Dist. Keonjhar.

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Dist. Balasore, Orissa State Museum.

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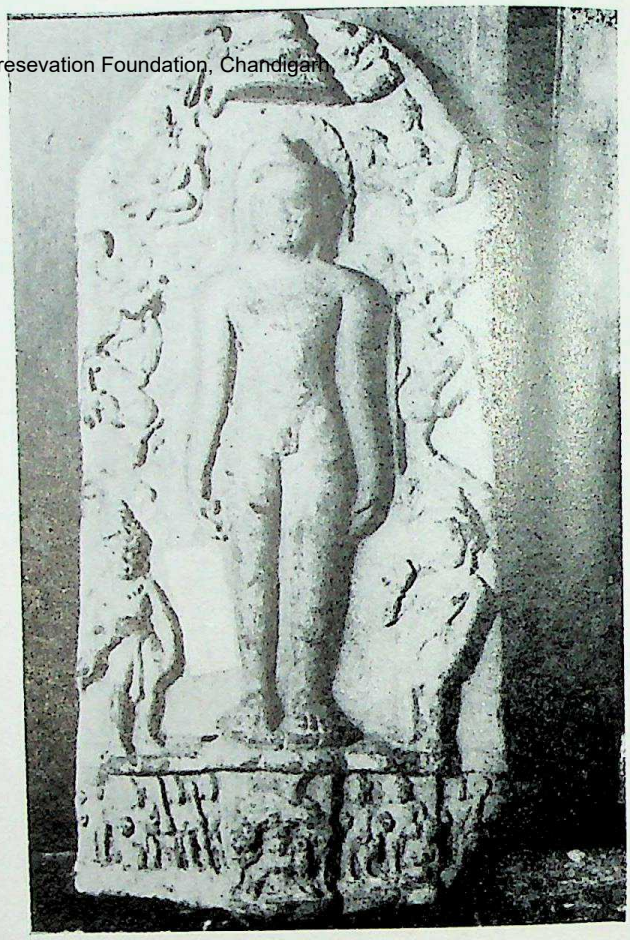
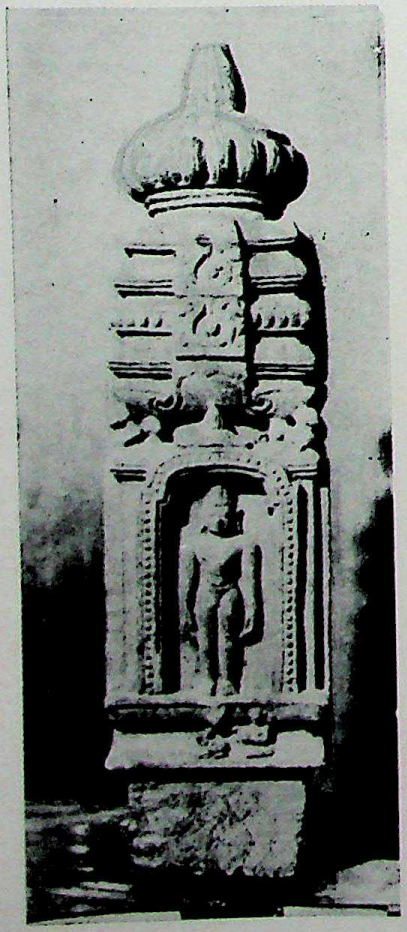
95. Śāntinātha, Martasol, Dist. Balasore, Orissa State Museum. →





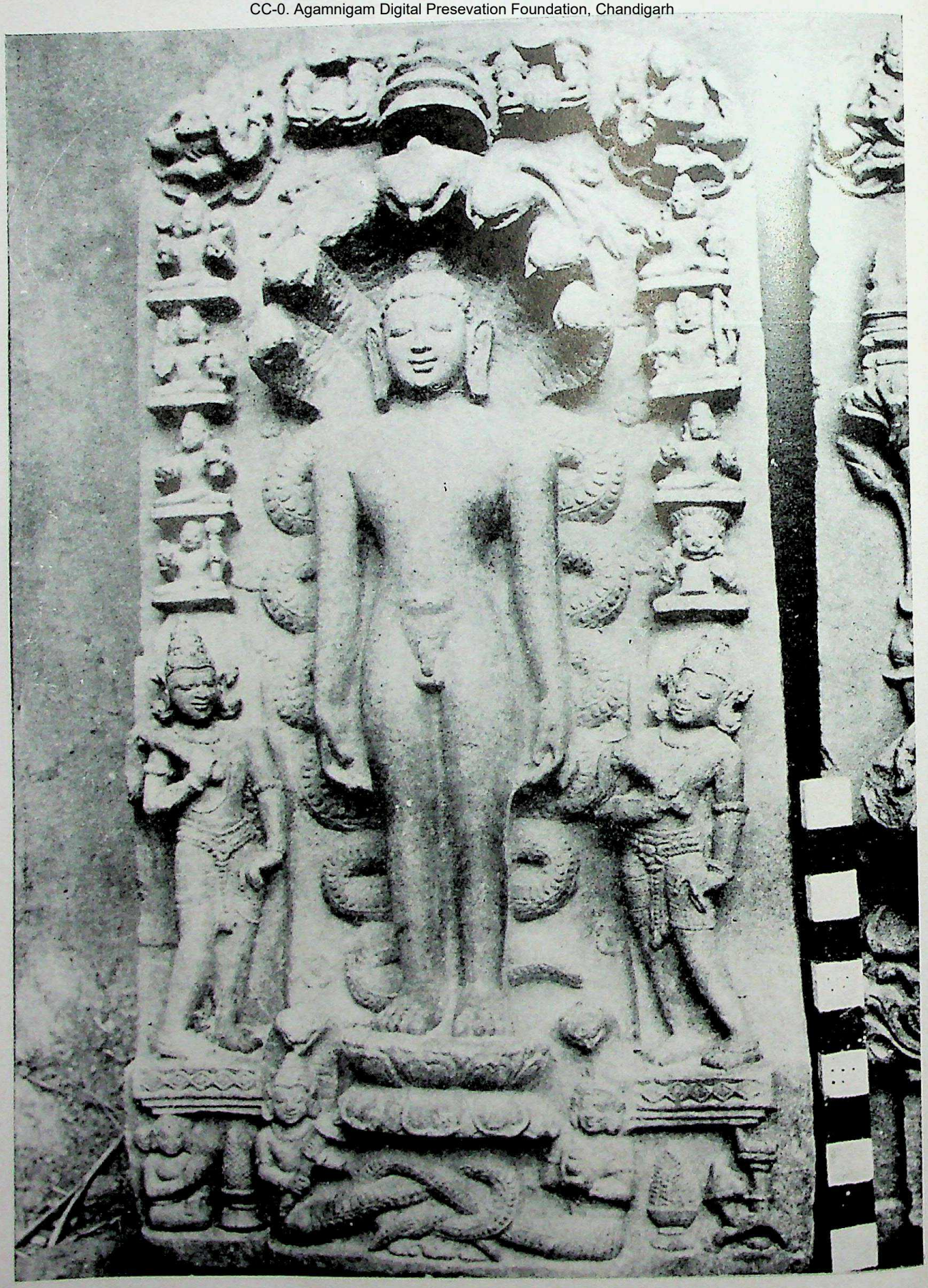
97. Chaumukha, Manikchauk, Dist. Balasore, Orissa State Museum.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

98. Ṛṣabhanātha, Ayodhya, Dist. Balasore.

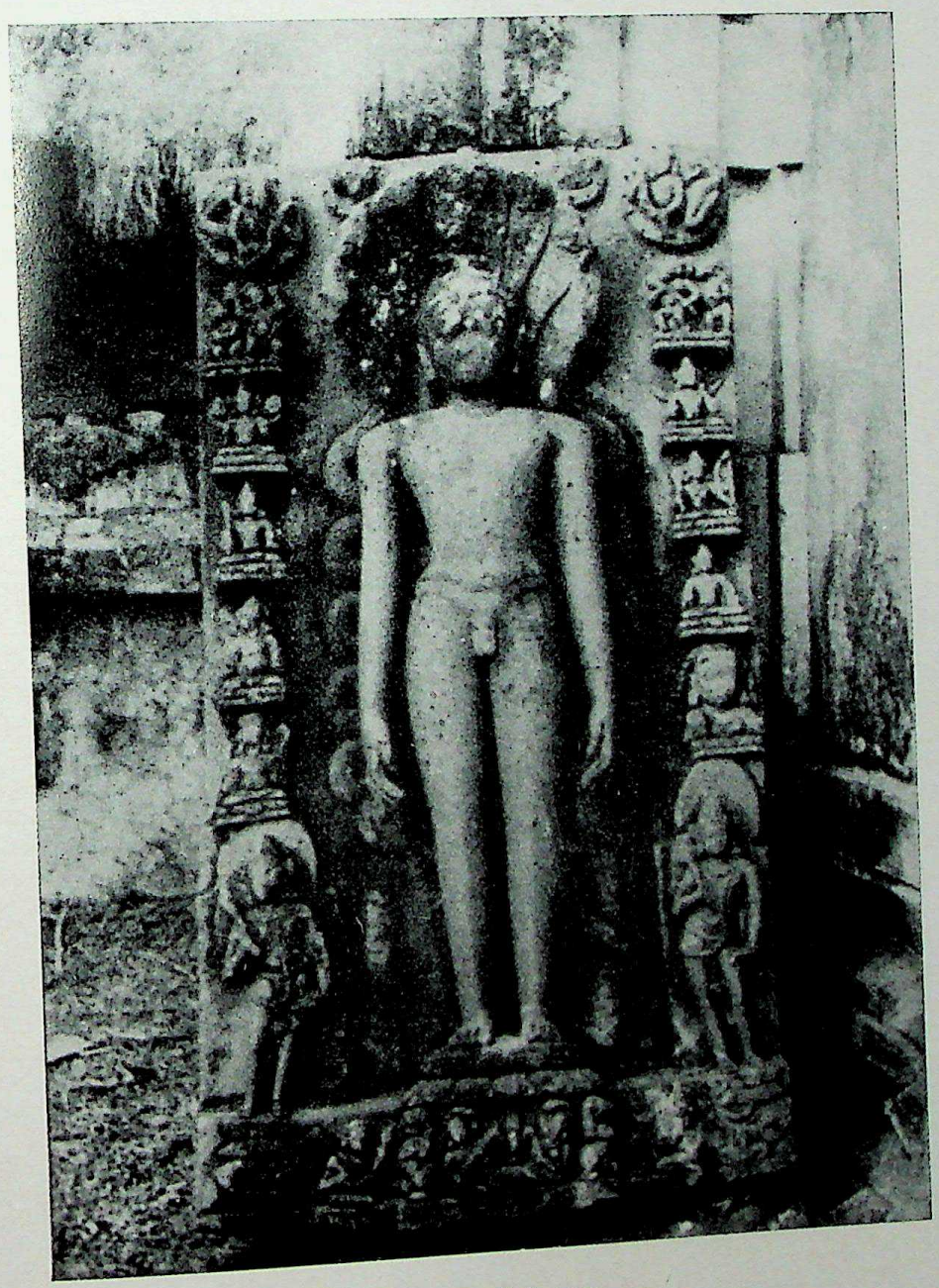
99. Gomedha and Ambikā, Ayodhya, Dist. Balasore.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



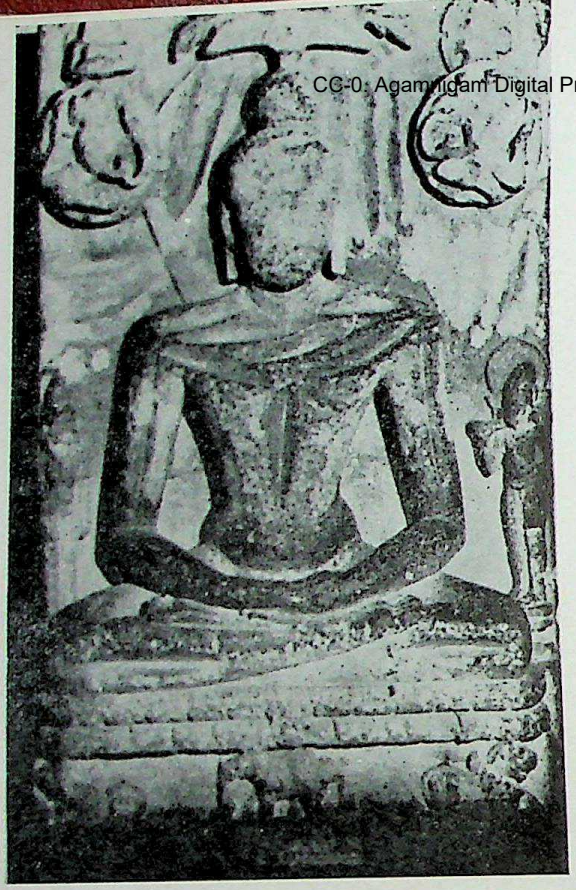
100. Pārśvanātha, Ayodhya, Dist. Balasore.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



101. Pārśvanātha, Ayodhya, Dist. Balasore.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



102. Ajitanātha Charampa, Dist. Balasore, Orissa State Museum.

103. Śāntinātha, Charampa, Dist. Balasore, Orissa State Museum.

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104. Ṛṣabhanātha, Dist. Mayurbhanja, National Museum, New Delhi.

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105. Pārśvanātha, Bada Jagannātha temple, Baripada, Dist. Mayurbhanja.

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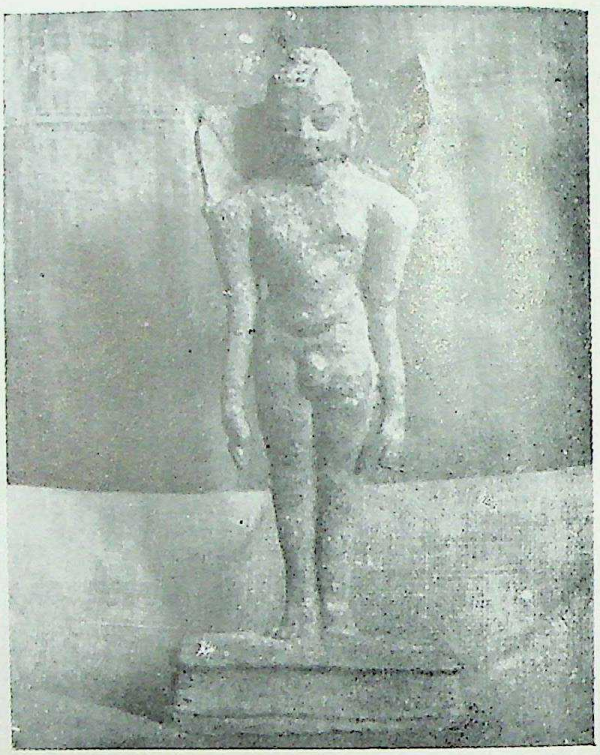
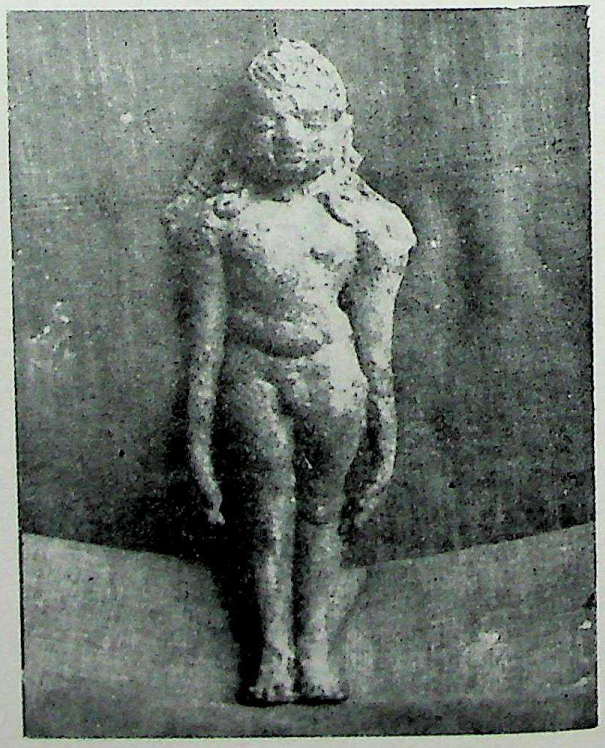
106. Ṛṣabhanātha, Bada Jagannātha temple, Baripada, Dist. Mayurbhanja.

107. Pārśvanātha, Bada Jagannātha temple, Baripada, Dist. Mayurbhanja.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

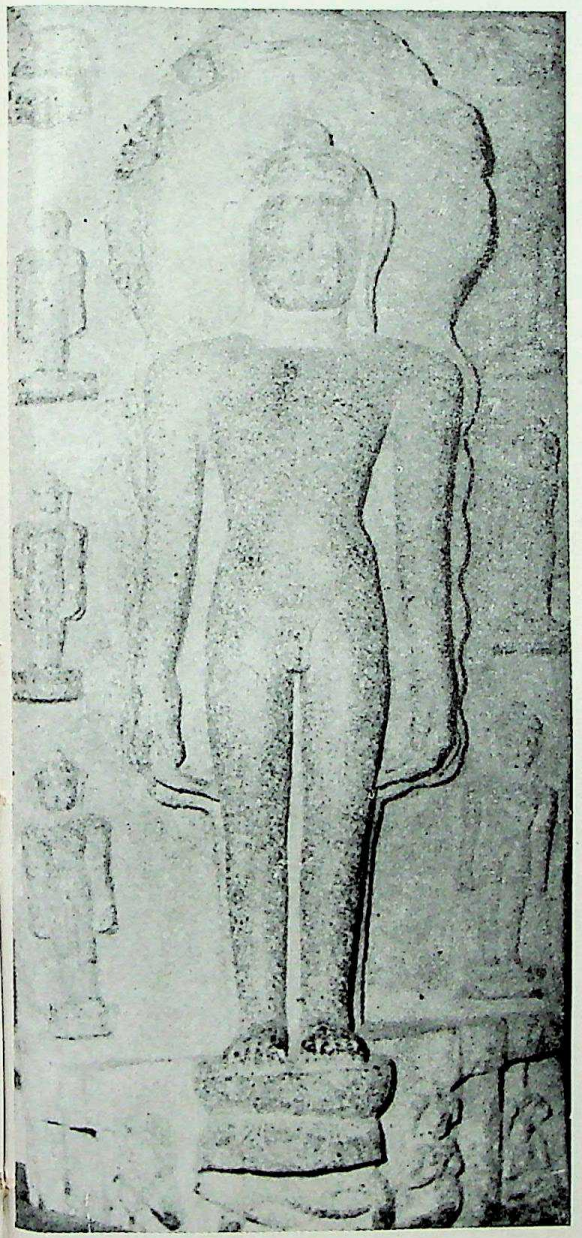


108. Pārśvanātha, Khuntapal, Dist. Mayurbhanja, Baripada Museum.

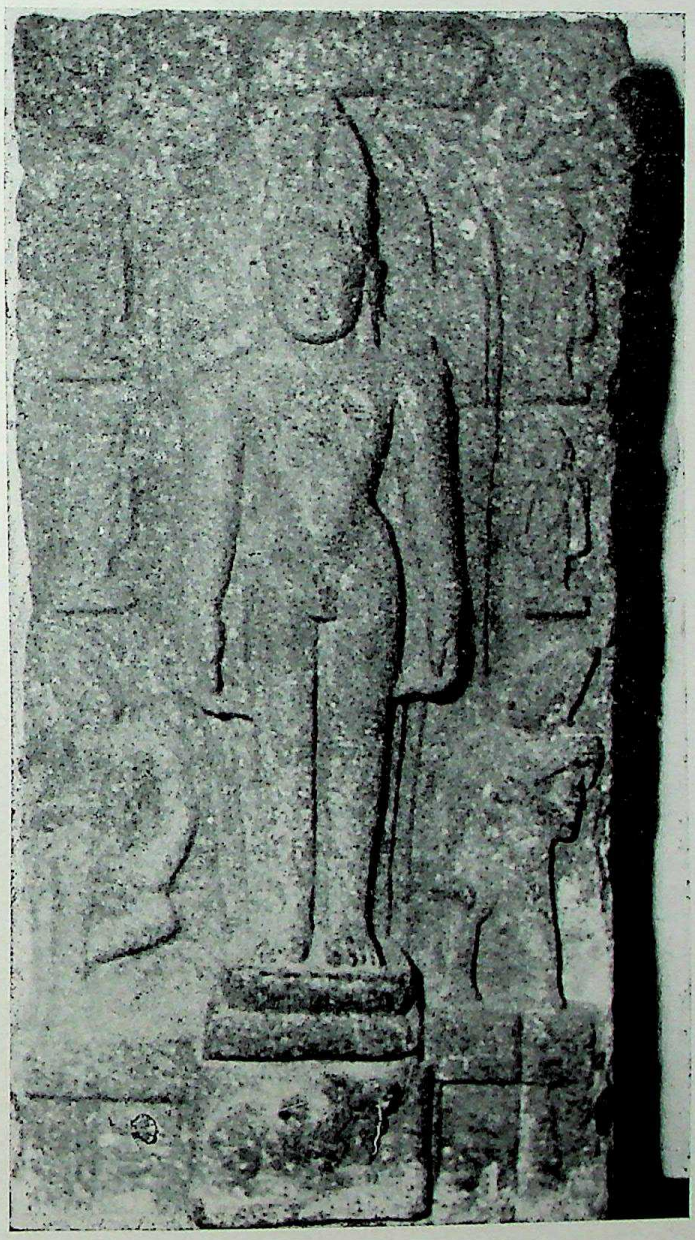


109. Ṛṣabhanātha, Khuntapal, Dist. Mayurbhanja, Baripada Museum.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



110. Pārśvanātha, Khiching Museum, Dist. Mayurbhanja.



111. Ṛṣabhanātha, Khiching Museum, Dist. Mayurbhanja.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

112. General view, Jaina temple, Suai, Dist. Koraput.

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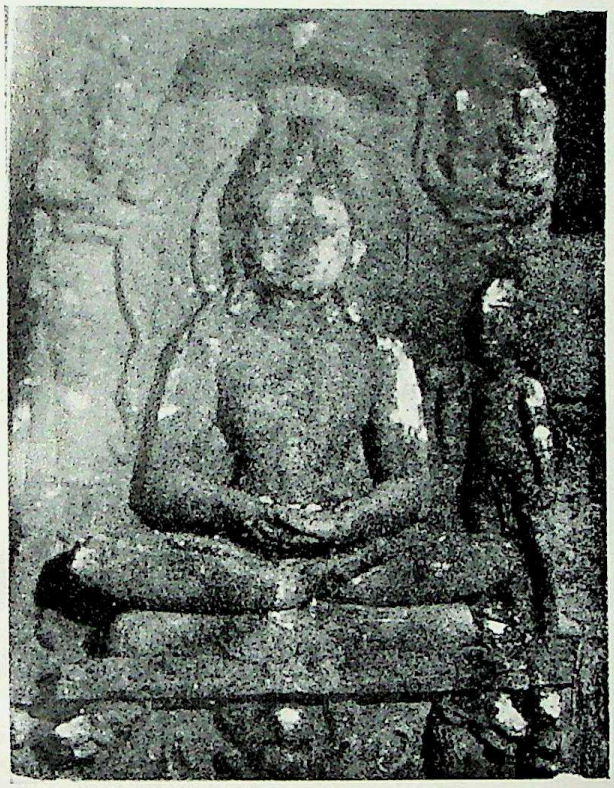
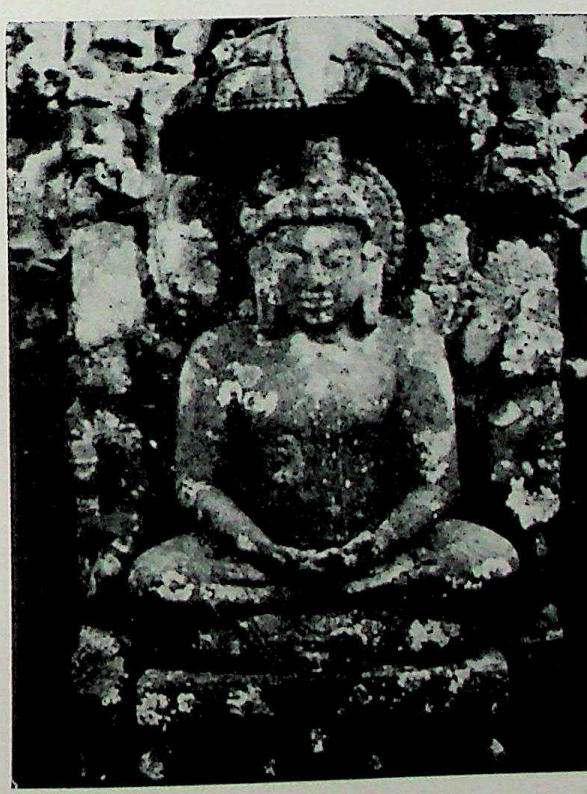
113. Ṛṣabhanātha, Suai, Dist. Koraput.





114. Mahāvīra, Suai, Dist. Koraput.

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115. Ṛṣabhanātha, Suai, Dist. Koraput.

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116. Ṛṣabhanātha, Suai, Dist. Koraput.

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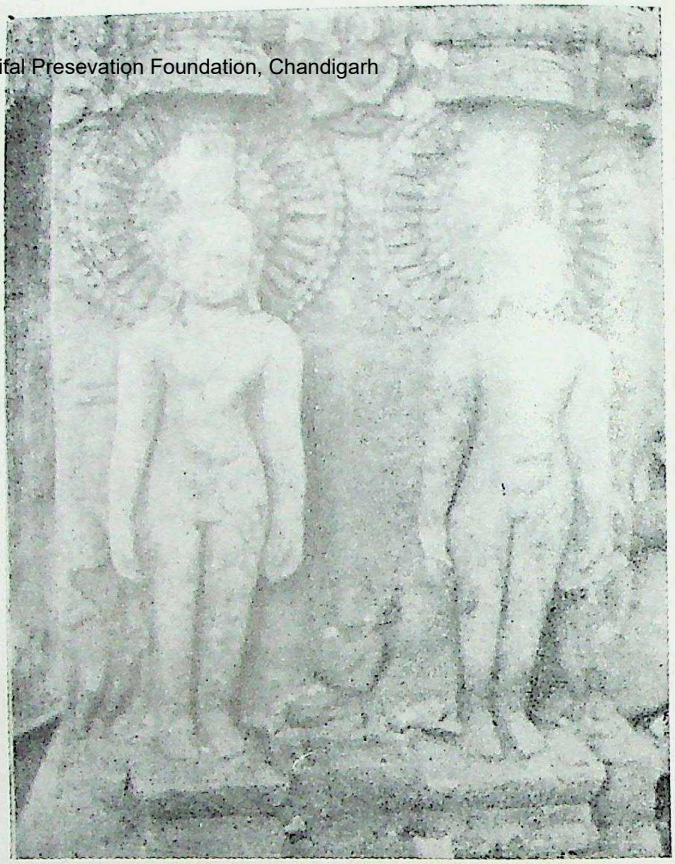
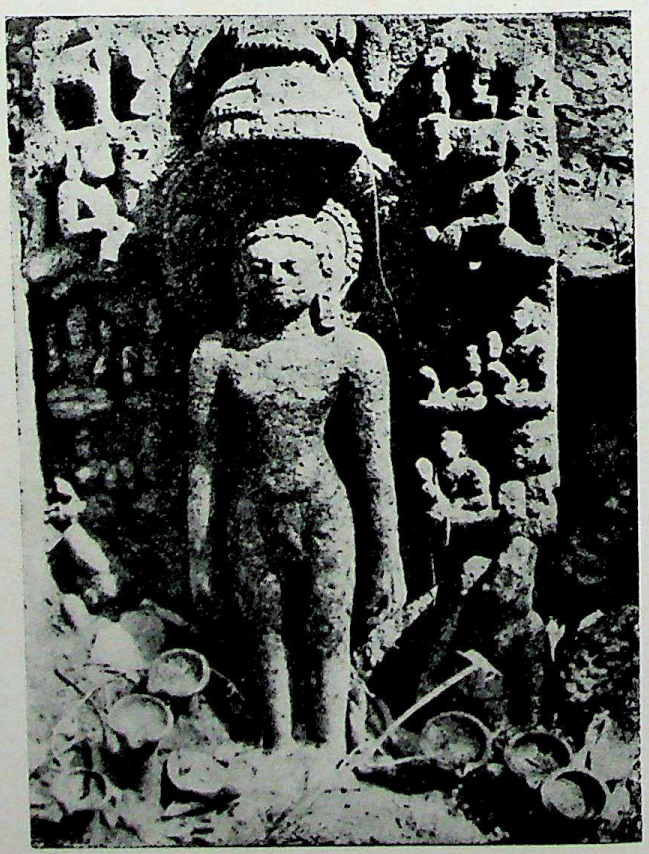


117. Śāntinātha, Kachela, Dist. Koraput.



118. Ajitanātha & Mahāvīra, Kachela, Dist. Koraput.

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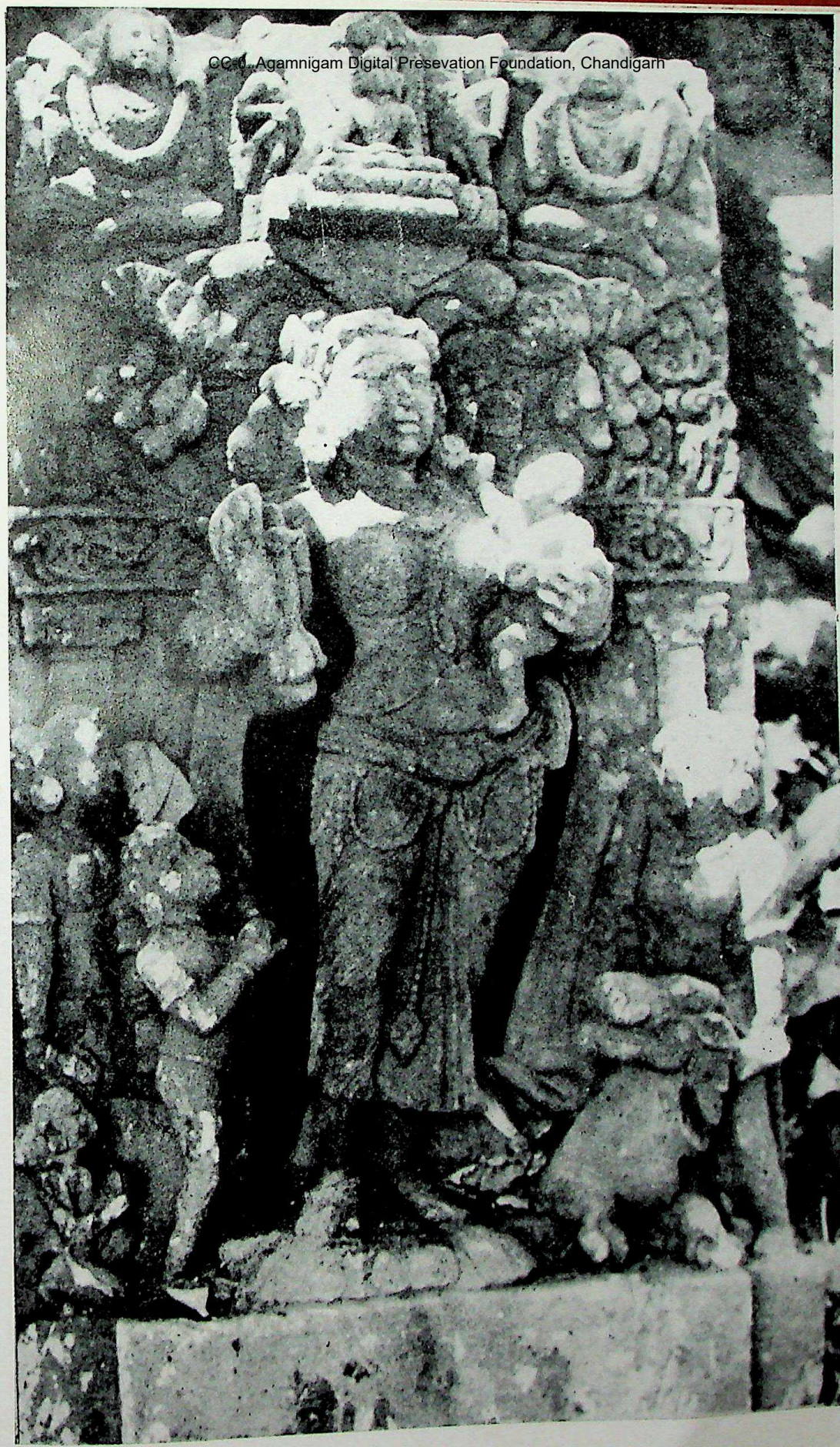

119. Ambikā, Kachela, Dist. Koraput.

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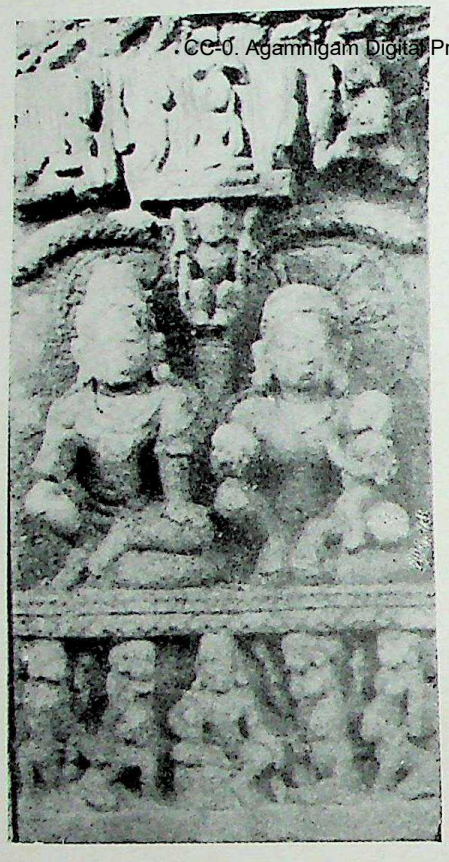

120. Gomedha and Ambikā, Kachela, Dist. Koraput.

122. Śāntinātha, Bhagavatī temple, Jeypore, Dist. Koraput.

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121. Chakreśvarī Bhagavatī temple, Jeypore, Dist. Koraput.

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123. Ṛṣabhanāthā, Kali temple, Jeypore, Dist. Koraput.

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124. Ṛṣabhānátha, B. Singpur, Dist. Koraput, Jeypore Museum.

125. Ṛṣabhānātha B. Singpur, Dist. Koraput, Jeypore Museum.

126. Ṛṣabhānātha, B. Singpur, Dist. Koraput, Jeypore Museum.

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127. Mahāvīra, B. Singpur, Dist. Koraput, Jeypore Museum.

128. Pārśvanātha, B. Singpur, Dist. Koraput, Jeypore Museum.

129. Ambikā, B. Singpur, Dist. Koraput, Jeypore Museum.

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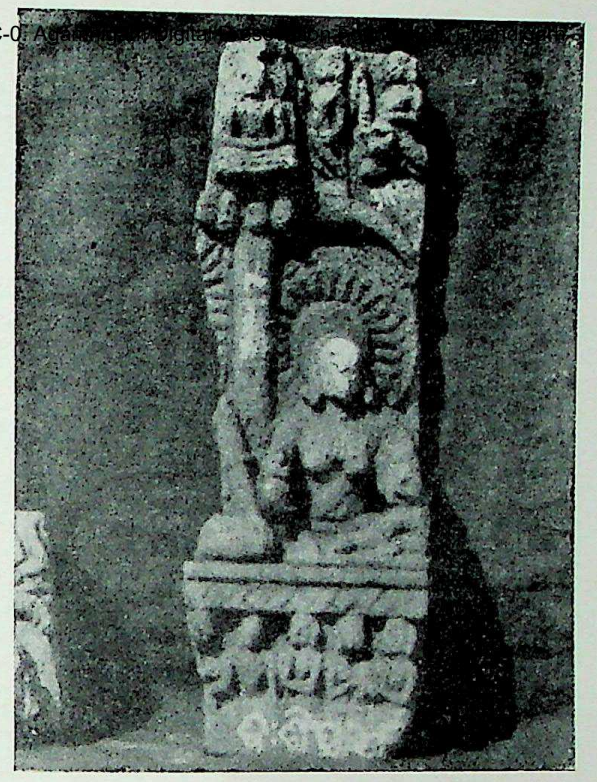

130. Gomedha & Ambikā, B. Singpur, Dist. Koraput, Jeypore Museum.

131. Gomedha and Ambikā, B. Singpur, Dist. Koraput, Jeypore Museum.

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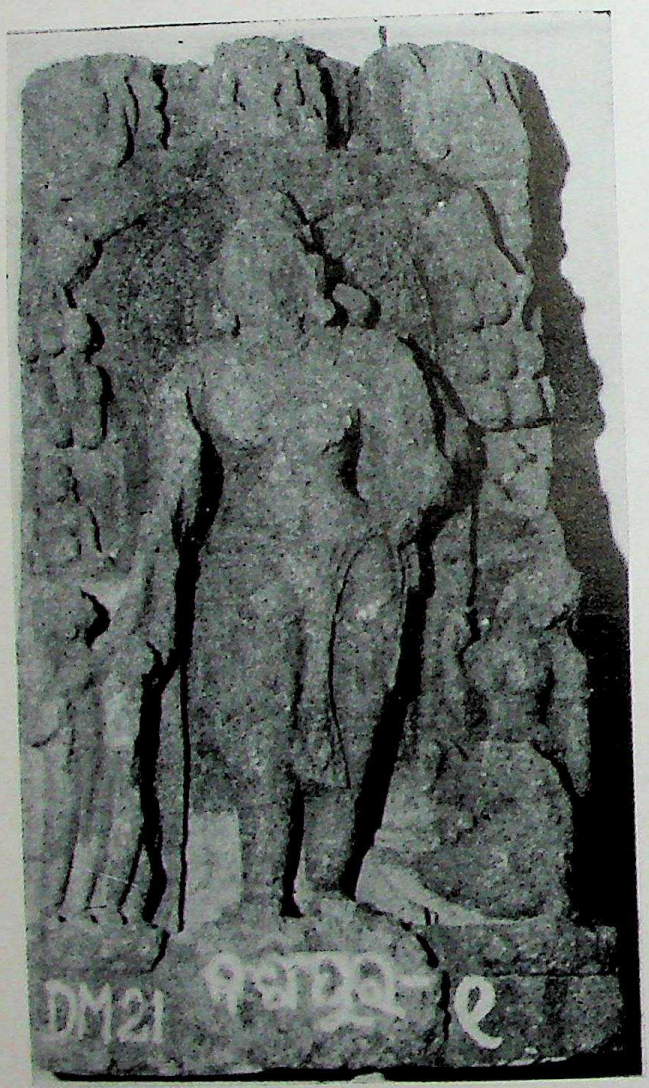
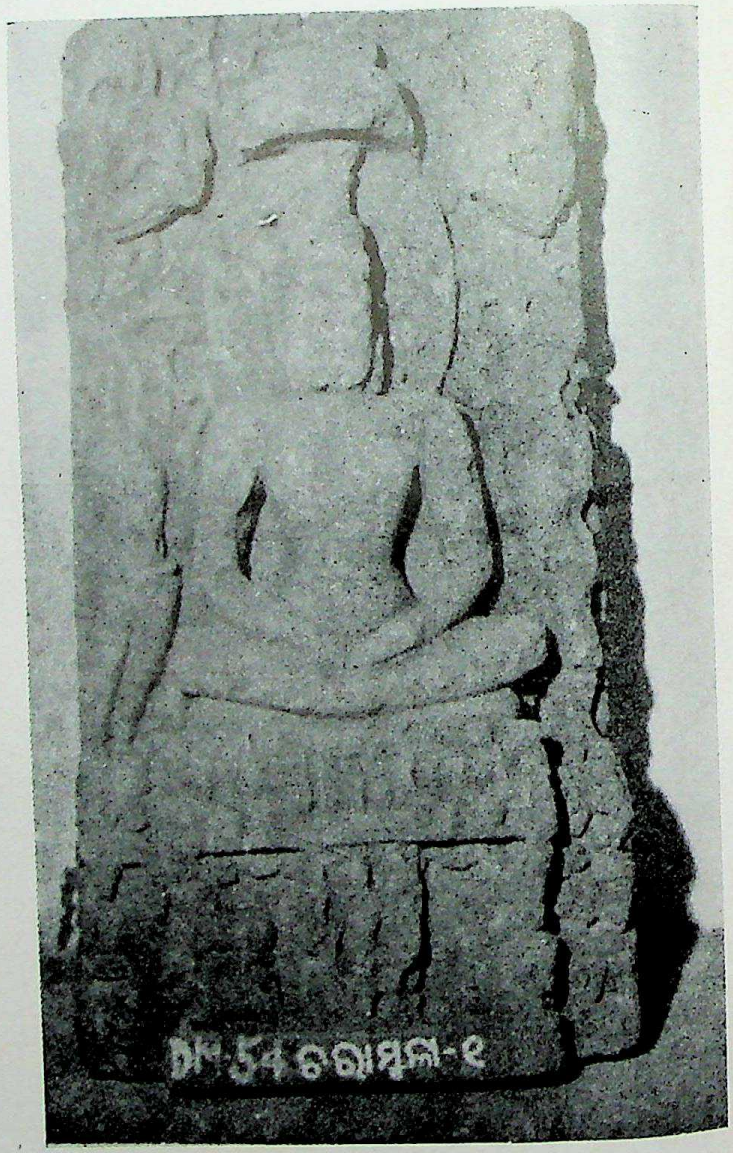


132. Ambikā B. Singpur, Dist. Koraput, Jeypore Museum.



133. Ṛṣabhānātha, Charmula, Dist. Koraput, Jeypore Museum.

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134. Ṛṣabhānātha, Kotpat, Dist. Koraput, Jeypore Museum.

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135. Pārśvanātha, Jamunda, Dist. Koraput, Jeypore Museum.

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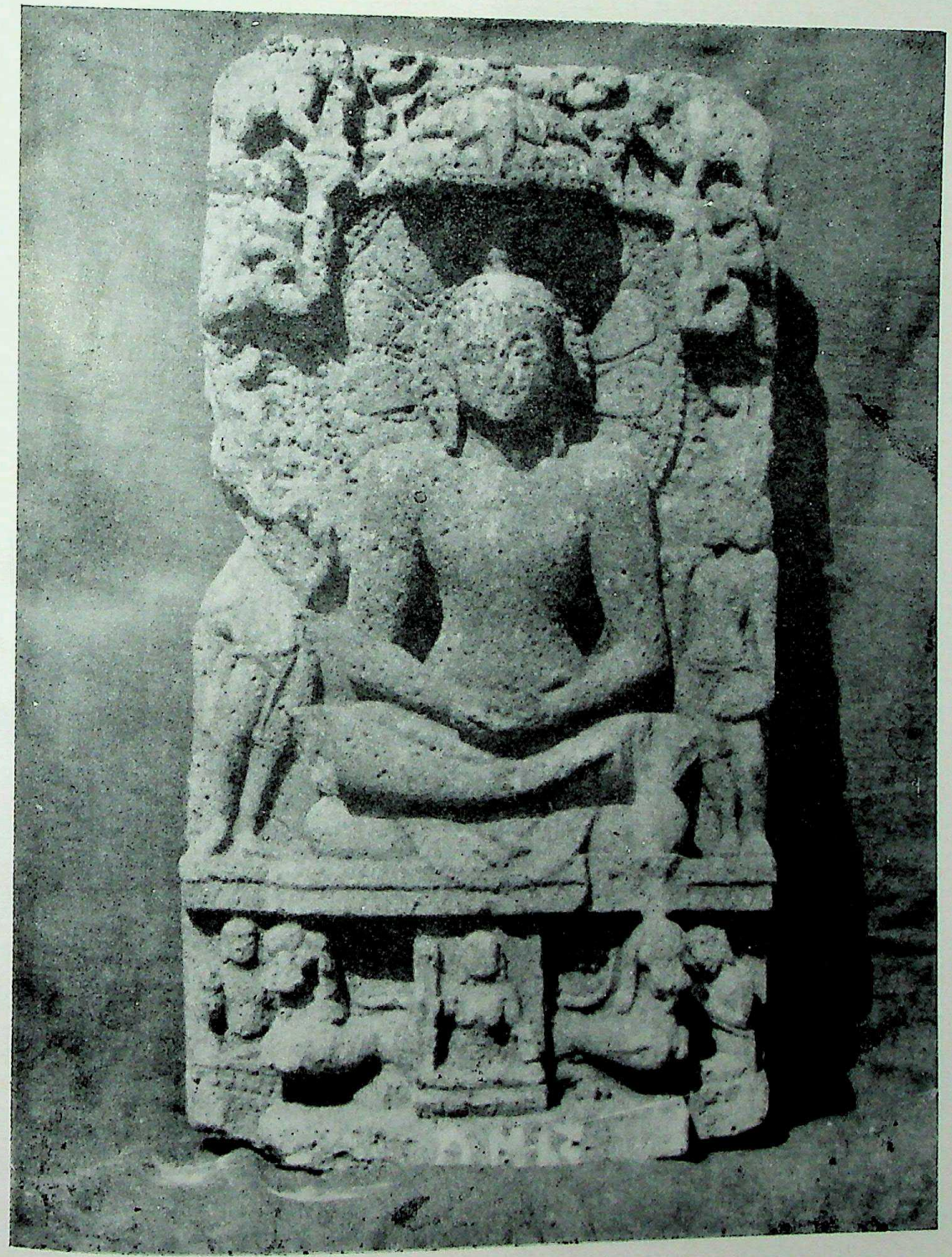

136. Mahāvīra, Jamunda, Dist. Koraput, Jeypore Museum.

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137. Ṛṣabhanātha, Kamta, Dist. Koraput, Jeypore Museum.

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